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PERFORMANCE PEDAGOGY: UTILIZING ALTERNATIVE METHODS IN THE  
CLASSROOM

By

Alexander Paez

A Thesis submitted to the

Graduate School

In Partial Fulfillment of the

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2018

PERFORMANCE PEDAGOGY: UTILIZING ALTERNATIVE METHODS IN THE  
CLASSROOM

by

Alexander Paez

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## DEDICATION

This project thesis is dedicated to my parents, Juliette and Gilbert Paez, and my wife, Kathleen Bruce, for their dedication and encouragement for me to complete this degree. Without their support and the support of friends and family, especially during times of doubt, stress, and life challenges, I would not have completed this program. For those reasons, I am eternally grateful. I also want to dedicate this alternative thesis concept to Dr. Teresa Bergman, who was receptive to the idea when it was presented to her two years ago and subsequently presented to the department and university for approval. As the pilot student for this type of thesis, I want to further dedicate this project to Dr. Marlin Bates IV for his guidance as committee chair and pushing me to create a useful and meaningful body of work that may one day be utilized by other instructors. Finally, I want to thank Dr. Graham Carpenter for his advice and guidance along this process as well as being a member of my thesis committee.

## PERFORMANCE PEDAGOGY: UTILIZING ALTERNATIVE METHODS IN THE CLASSROOM

Abstract

by Alexander Paez

University of the Pacific

2018

Teaching methods and styles at the collegiate level have not changed all that much: Professors still generally give lectures from the lectern or stand in the front of the class, while writing on the board or pointing to a slide projected on a screen. Some questions and answers can occur with the occasional group activity; however, the focus seems always to come back to the text. Students read the required textbook, listen to a lecture and take tests. There are however alternative methods that engage the students as well as the professor in the learning process. Active learning is one such method that is rooted in anything course-related that all students in a class session are asked to do other than simply watching, listening and taking notes. Active learning focuses on involving students in the learning process more directly compared to traditional methods. Another method which infuses both a performative background with an academic

footing called performance pedagogy, emphasizes on the students bringing their ideologies, cultures, belief systems, and backgrounds into the classroom while incorporating their physical and metaphorical selves into the classroom space. The idea is that when students are exposed to these methods in a classroom setting, they can apply the subject content more effectively outside of the classroom, receive more frequent and immediate feedback, and provide students an opportunity to think about, talk about, and process course material. To demonstrate these methodologies, this teacher's supplement has been created containing class activities for an undergraduate intercultural communication course using a standard sixteen-week semester.

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## **Chapter 1: Introduction to the Problem**

The act of going to school with the goal of attaining an education is so ingrained in our culture that we often do not question its motives or methods. However, there is much that needs to be questioned and reconsidered within institutions of learning. Schools have operated from the standards of textualism and normalizing white, patriarchal modes of behavior as well as enforcing the principles of capitalism. McLaren's (2007) critique of the status of education sums the problem up succinctly, "Revolutionary critical educators maintain that neo-liberal ideology as it applies to schooling is often given ballast by poststructuralist-postmodernist/deconstructive approaches to educational reform because many of these approaches refuse to challenge the rule of capital and the social relations of production at the basis of the capitalist state" (p. 27). For that purpose, this project focuses on methods that can deconstruct the current neo-liberal barriers by moving away from consequential teaching strategies. Specifically, this project explores how performative pedagogy allows for a more holistic, flexible, and open approach to learning.

To establish why I have chosen to focus my project on performance pedagogy, we must first look at some of the critiques that point out current flaws in institutionalized learning. This includes how the practice of neo-liberalism, led by the needs of the capitalist economy, drove the curriculum within the

educational system. Next, we will explore the heavy use of standardized testing and the over-reliance on textbooks in the classroom as the centerpiece of curriculum, and Kenneth Burke's critique on westernized educators use and dependency of the text. Next, we will demonstrate how performance pedagogy scholars attempt to solve these problems. Finally, I will provide an overview of Intercultural Communication as a course taught at the community college level.

Maintaining neo-liberalism at the core of institutionalized learning creates the largest problem within education today. Dave Hill and Mike Cole (2001) explain that:

Neo-liberalism advocates a number of pro-capitalist positions: (...) allow the needs of the economy to dictate the principal aims of school education; suppress the teaching of oppositional and critical thought that would challenge the rule of capital; support a curriculum and pedagogy that produces compliant, pro-capitalist workers; and ensure that schooling and education carry out the compliant, pro-capitalist workers; and ensure that schooling and education carry out the ideological and economic reproduction that benefits the ruling class. (2001)

Examples of what Hill and Cole are referring to can be seen through corporate sponsorship of schools and their curriculum. For example, Pepsi and Coca-Cola sponsor public schools: Currently, eighty percent of public middle schools and high schools are sponsored on some level by the two major corporations through vending machines, snack bars, and sports complexes (Philpott, 2012).

Neo-liberalism is entrenched in more ways than one. We can see it on the subversive level, as well, and it is just as powerful as the overt level. Aurolyn Luykx (1999), through an ethnographic study of rural Bolivian public schools, observed the effect that subvert neo-liberalism had on the indigenous school

children. Luykx coined the term “hidden curriculum,” to help identify the subverted notions of capitalism and patriarchy being taught to students through the overt curriculum of literature, math, and science. Bolivia is not in a unique situation; the United States also reifies the neo-liberal mindset on an overt and subversive level.

Elyse Lamm Pineau and John T. Warren, performance scholars from the University of Illinois at Carbondale, have invested their academic careers for the continued examination and study of “performance pedagogy.” Pineau (1994) offers up a working definition of performative pedagogy:

(...) is more than a philosophical orientation or a set of classroom practices. It is a location, a way of situating one's self in relation to students, to colleagues, and to the to the institutional policies and traditions under which we all labor. Performance studies scholars and practitioners locate themselves as embodied researchers: listening, observing, reflecting, theorizing, interpreting, and representing human communication through the medium of their own and other's experiencing their bodies. (pg. 130)

Incorporating the body as a site of performance highlights the backgrounds, differences, and similarities that both teachers and students bring to the classroom. Looking at institutional education today, the focus on how we learn and absorb information is firmly ensconced in the practice of textualism or textuality. A typical class will have an assigned written textbook, students are expected to turn-in originally written work and to take written tests, and teachers place their lecture notes in a PowerPoint presentation. The normative standard of learning is set by what is and what can be written.

Kenneth Burke argues that print-based scholarship has its own set of problems. “The (written) record is usually but a fragment of the expression (as the written word omits all telltale record of gesture and tonality; and not only may our ‘literacy’ keep us from missing the omissions, it may blunt us to the appreciation of tone and gesture, so that even when we witness the full expression, we note only those aspects of it that can be written down)” (Burke, 1950, p.241). Raymond Williams builds off Burke’s notions, in his book, *Culture and Society*, by challenging the concept of “scriptocentrism” highlighting the error and delusion of highly educated people who are “so driven on their reading that they fail to notice that there are other forms of skilled intelligent, creative activity such as theater and active politics” (1983, pg. 45). Williams critique of curriculum depending on written materials and Burke’s analysis of moving away from textualism, speaks to the critical need of embracing a holistic pedagogical approach in the classroom.

Burke’s criticism of textualism can also be seen in modern-day standardized testing. Educators daily witness an overreliance on testing of students. Even though “the Code of Fair Testing Practices [the organization that oversees public school standardized tests], many educators, and psychometricians agree that using a single test score to make a high-stakes determination represents an ethical abuse” (McLaren, 2007, p.49). The reason being may be that single test scores are not entirely reflective, or representative of a student’s realized aptitude towards the subject matter. Therefore, by enforcing a standardized test as the only means of determining a student’s

understanding of content, one could argue that there is abuse or at the least overuse of a single method of testing. Instead, offering alternative testing methods could produce more accurately reflective outcomes. Standardized tests are taken at the end of every educational year throughout a student's tenure in U.S. public K-12 schools. In addition, students are met with more standardized testing at the college level in the form of a placement exam, which all students must take to determine which classes they qualify to attend. To gain admittance to graduate school or most technical programs, students must once again take a standardized test to determine whether they are knowledgeable or smart enough to enter the program. Taking tests have become a rite of passage. Gluckman illustrates that the practice of over-testing "goes against the grain of current research that shows that small schools are more effective and that interdisciplinary approaches to subject matter and heterogeneous grouping of students can enhance learning" (2002, p. 37). Several studies, conducted by the Economic Policy Institute (2010), National Council of Teachers of English (2014), *The Washington Post* (2014), Walden University (2016), and others have found standardized testing to favor the wealthier, whiter students over minority students. This further entrenches the ideology that being 'textocentric,' provides a more complete mode of learning (Gluckman).

Relying solely on the text limits the learning potential of students who are bringing their ideologies; cultures, belief systems, and backgrounds into the classroom (Conquergood, 2002). Dwight Conquergood outlines the need to change that tradition. "The hegemony of textualism needs to be exposed and

undermined. Transcription is not a transparent or politically innocent model for conceptualizing or engaging the world. The root metaphor of the text underpins the supremacy of Western Knowledge and meaningful action that is unlettered” (2002, pg. 150). To exemplify this notion, Conquergood uses the effective example of Frederick Douglass’ explanation of how non-textual learning was the primary method in which illiterate slaves learned. History, lessons, and songs were orally passed on from generation to generation. Douglas urged people to stop reading about the condition of slaves and slavery and start “listening to and being touched by the protest performances of enslaved people,” as a way to truly learn. According, to Conquergood, Douglass understood that knowledge was located and not transcendent, that it must be engaged, not abstracted (2002, p. 152).

Critical performative pedagogy is a transcendent method to engage both student and teacher in a classroom environment. Critical pedagogy was the gateway for performative pedagogy (McLaren, 2007). Yet, performative pedagogy is more flexible in its execution than critical pedagogy because performance relies on both teacher and student to engage in the learning process. Performative pedagogy as a practiced method changes every time students enter the classroom, meaning no class can be a carbon copy of the other (McLaren, 1998). In other words, the description of what to cover with the students may be written down for the teacher, but the results of that day’s lecture/lab/class utilizing performance can be vastly different between five sections covering the same material. The strength of this method lies as well in

its consistency throughout the entire course and not as just as a singular element within the syllabus.

Instead of being done intermittently, executing performative pedagogy must be done holistically. This means that performative pedagogy must be at the center of classroom activities, homework assignments, and testing. A good example of how this can be accomplished in the classroom is Warren and Fassett's "Whiteness Workshop." The two performance scholars created the workshop over the course of several months where they visited several university campuses and academic conferences. At these engagements, they conducted a series of workshop sessions that placed students able to have their opinions and beliefs about white privilege questioned in a public setting. Some students claimed that white privilege did not exist, while others clearly observed white privilege daily. Using performative pedagogy, Warren and Fassett had the students discuss with each other multiple cases of white privilege. By the end of the workshop, students realized that white privilege was not an individualistic item, instead, it was a systematic problem that plagues Western society. This study had a profound effect on students who later told Warren and Fassett that their lives had changed. Many students reported that they could no longer read, hear, or experience something without an acute awareness of the permeation of whiteness and white privilege within each context. From their experience of putting on these various workshops, Warren and Fassett (2004) concluded that:

Performative pedagogy, as a method and a theory of the body, can ask questions in a way that points to the structure and machinery of whiteness. It can put flesh to the concept of whiteness. It can point to



whiteness' perceived absence. It can name the norm. Performative pedagogy, in this way, can serve as a pedagogy of the oppressor- it can ask those in positions of power (via sex, race, class, or sexuality) to question their own embodied experiences by demanding that they encounter the "other," through the mode of performance. (pg. 429)

A study in executing performative pedagogy demonstrates its transformative nature. Creating a classroom environment where all assignments, activities, and tests are carried through in the same way as the "Whiteness Workshop" breaks the tradition of textualism entirely. The workshop broke textualism down by relying on narratives and experiences instead of written work. This provides insight into how the problem of textualism can be overcome via performative pedagogy. We now have a working understanding of what the problem is in institutionalized education and the solution that can be found in performative pedagogy. Next, the purpose of the project will be described to lay out the crux of the thesis project.

### **Purpose**

My thesis project is intended for an undergraduate level intercultural communication course that is taught face-to-face. The focus of this project is to present the multitude of ways pedagogical performance can be executed in a classroom. The focus is not to design an entire class from syllabus to final examination. Rather, it is a collection of tools to be employed by instructors. These tools will be crafted to directly address some of the problems within the neoliberal classroom.

The physical manifestation of my project will be a project containing activities, assignments, and tests that are founded upon the fundamentals of pedagogical performance for an intercultural communication course at the college level. The classroom exercises will draw primarily upon the works of McRae (2011), Perry & Medina (2011), and Warren & Fassett (2004). The homework assignments I create will draw upon Gould (2012), Robinson (2001), Harmn & Varga-Dobai (2012) and Engstrom (2011), as well as others.

**Justification for the study.** Throughout my tenure as a student, most K-12, and undergraduate classrooms I sat through embraced conformity by teaching from the text and for the test. This rigid system of learning is entrenching the normalization of whiteness and the patriarchy, creating a difficult space for creativity to flourish among the student population (McLaren, 1999). This study critiques the over-reliance on textualism in the classroom and, in doing so, demonstrates the need for alternative pedagogies to be embraced. This project will demonstrate how pedagogical performance allows for a more flexible and inviting atmosphere within and throughout the learning process in a school setting. In addition, answers to the following questions on pedagogical performance and intercultural communication will be explored:

1. What are the origins of pedagogical performance?
2. What is the current understanding of pedagogical performance?
3. What are the best methods to apply it in an intercultural communication course?

The answers to these questions will attempt to inform the reader on the purpose behind each performance-based activity and assignment that is created to complete this project].

## **Chapter 2: Literature Review**

To fully understand how performance pedagogy came to be a concrete field of study within communication, we must first look at the history of theory leading up to performative pedagogy. Second, we will establish how pioneers within performative pedagogy solidified the beginnings of the discipline. Third, we will look at the current scholarship of performative pedagogy and explore some methods of how it is applied. Fourth, since this project is the production of material for use within an intercultural communication class, we will look at the history and current status of the subject as it is taught in an undergraduate class setting.

### **History of Theory Leading to Performative Pedagogy**

The best place to study and critique the methods of teaching and its effectiveness is through observations in the classroom since this is the standard location of public education. Through classroom observation, direct viewing and feedback occur as the monitor can see firsthand what methods are being used. The most well-known scholar to do this, at the time, was Paulo Friere, in his book, *Pedagogy of the Oppressed* (1970). It was through Freire's participatory, ethnographic method that an engaging way of incorporating the student in the

learning process emerged. Freire's critical pedagogy was created based on his experience working with illiterate adult farm laborers in Brazil. He wanted to investigate and identify their needs, and their interests. He then worked with them to create an effective pedagogy. The key method Freire used that was so different from those before him was working with students. He allowed the students to take ownership of their learning. By collaborating with the farm laborers, Freire was able to construct an action plan that helped them undermine the power structures that were keeping them from fulfilling their goals. Specifically, Freire criticized the standard style of teaching influenced by the tradition of systematic learning by likening it to the "banking concept":

The banking concept (with its tendency to dichotomize everything) distinguishes two stages in the action of the educator. During the first, he cognizes a cognizable object while he prepares his lessons in his study or his laboratory; during the second, he expounds to his students about that object. The students are not called upon to know, but to memorize the contents narrated by the teacher. Nor do the students practice any act of cognition, since the object towards which that act should be directed is the property of the teacher rather than a medium evoking the critical reflection of both teacher and students. Hence in the name of the preservation of culture and knowledge we have a system which achieves neither true knowledge nor true culture. (1970, p. 61)

The banking system highly reinforces what is found in the text, reinforcing textual boundaries and interpretation. Friere however, was not the first scholar to critique the over-reliance on the text. Twenty years prior to Friere, Kenneth Burke (1950) observed that scholars experienced events through the lens of what could be written about it. "The written record is usually by a fragment of the expression (as the written word omits all telltale record of gesture and tonality; and not only might it keep us from missing the omissions, it may blunt us to the appreciation of

tone and gesture, so that even when we witness the full expression, we note only those aspects of that be written down).

Essentially, the context of a situation and/or various perspectives can be limited when textual boundaries are being used. Society is putting too much power in the hands of the individual(s) who are writing, editing, and publishing the text. Freire views this as prohibiting his students from achieving the goals they have laid out for themselves. Texts continue to be capitalist and patriarchal in nature, creating an atmosphere of learning through the perspective of a rich, white, westernized male. "The root metaphor of the text underpins the supremacy of Western knowledge systems by erasing the vast realm of human knowledge and meaningful action that is unlettered, a history of the tacit and the habitual" (Jackson, 2000, pg. 79). Textualism permeates outside of the classroom and into the culture of the school campus and beyond. The reliance on text in some ways has perpetuated a homogenization of the culture of power, competition, and societal roles that are learned from them. Through this textual conditioning, preconceived notions about gender roles, power roles, ethnic and racial roles are arguably ingrained in students, under the guise of being the status quo.

Certainly, more recent movements have attempted to break that trend, starting with authors who continue to uncover the inequities within the system of education. Specifically, minorities and persons of color have written texts that continue to challenge the above narrative. bell hooks, award-winning female African American author, continues to publish journal articles and books that are taught in classes around the country. The take away here is that there needs to

be a better balance of text and non-text methods in the classroom providing teachers and students more choices to teach and learn. The understanding of culture and how it fits into this dynamic is also important. I do not fully agree with Burke and others unyielding assertions that textualism is the root of all academic evil. I see the merited value in the power of the text, but do agree that there is room for fresh and alternative thinking that lets scholars begin to explore ways in which the text becomes the supplement to a mix methodology course and not the other way around. Giroux, in his research, focuses on how school culture is skewed which also requires attention.

As Giroux observes “Any analysis of school rituals must be placed in a context of culture that problematizes the relationship between schooling, power, conflict, and class.” He sees school culture as the arena in which the dominant side typically wins out, in most cases benefiting the privileged over the other. “School culture is really a battleground on which meanings are defined, knowledge is legitimated, and futures are sometimes created and destroyed. It is a place of ideological and cultural struggle favored primarily to benefit the wealthy males and whites” (1984, p. 133). Although Giroux observed this in 1984, many of the same struggles can be seen today which prompts questions on how to change the narrative and create or more balanced school culture that does not cater primarily to white, male students.

More than fifty years after Burke and Freire published their concerns on the state of how people are learning and processing information, scholars are still writing about the same concerns. This demonstrates that the problem of an

overreliance on the text has been longstanding. For example, Peter McLaren (2007), a prolific writer on critical pedagogy, echoes the same concerns of Freire for the modern-day school classroom setting:

(...) Student do not recognize their own self-repression and suppression by the dominant capitalist society, and in our vitiated learning environments they are not provided with the requisite theoretical constructs to help them understand why they feel as badly as they do. Because teachers lack a critical and public pedagogy, these students are not provided with the ability to think critically, a skill that would enable them to better understand why their lives have been reduced to feelings of meaninglessness, randomness, and alienation and why the capitalist class tries to accommodate them to the paucity of their lives. (pg. 41)

Individual expressions are discouraged in the status quo, just as they have been historically. Scholars of critical pedagogy call on teachers to employ a social justice framework in their teaching (Pineau, 1994, Jackson, 2000. McLaren, 2007, 2004, 1988, Freire, 1970, Boal, 1985. Warren and Fassett, 2004). That framework asks educators to reevaluate their lesson plans, classroom activities, and assigned homework beyond the borders set by textualism. This change would allow for more collaboration with students so that both parties have an interested stake in the educational process. Therefore, each activity and lecture created in my project will be crafted around the collaboration between students and the teacher. This collaboration contributes to the further separation of being heavily dependent on the text as the primary tool to educate students. As stated previously, the text still has its valuable place within this dynamic, however, there lies an opportunity to reimagine the classroom where the textbook is not center stage.



Dwight Conquergood (2002) made the following observation on the state of education:

Williams challenged the class-based arrogance of scriptocentrism pointing to the “error” and “delusion” of “highly educated” people who are “so driven in on their reading” that “they fail to notice that there are other forms of skilled, intelligent, creative activity” such as “theatre and “active politics.” This error “resembles that of the narrow reformer who supposes that farm laborers and village craftsmen were once uneducated, merely because they could not read.” He argued that “the contempt for the performance and practical activity, “which is always latent in the highly literate, is a mark of the observer’s limits, not those of the activities themselves. (pg. 149)

This preceding excerpt presents a substantive definition of critical pedagogy which helps to lay the foundation for the roots to which performative pedagogy later becomes. Critical pedagogy is based upon critical race theory, as Warren and Fasset (2004) point out, “The foundation of critical race theory and cultural studies means that we infuse all course content with issues of power, refusing to allow matters of race and difference to be marginalized.” They utilize critical race theory to define their understanding of pedagogical performance. From the standpoint of critical race theory, they seek “to understand the difference (specifically race) as a performative construct that is always already aesthetic (that is, constructed for an audience or a public) and reiterative (that is, repeated and ongoing)” (Warren & Fasset, pg. 421). Critical race theory scholarship provides insights into how to escape the whiteness that permeates classrooms throughout the country. The key to this study was that it helped Warren and Fasset infuse their understanding of critical race theory and apply it to pedagogical performance. As McLaren passionately argues:

Today more than ever before, we need a pedagogical theory that is able to counter the New Right's excoriating attack on schooling, which argues that the moral vocabulary of critical pedagogy must be expunged as leftist or socialistic. The repeated assaults of reactionary ideologies, whether they are carried to us through school bashing, arms scandals, gun-running diplomacy (...) have normalized greed, the right to be racist, the logic of self-interest, and a hatred of conscientious dissent. (2007, p.48)

Becoming critically aware of how –isms are reinforced through the text and through the content of lesson plans is the first step in executing a critical pedagogy. For example, Warren and Fassett (2004), through their courses, “examine how instances of racism, homophobia, and other forms of oppression are generated through everyday communicative/performative acts-that is both aesthetic and reiterative” (Warren & Fassett, 2004). Based on their observations they began to create new lesson plans, workshops, and assignments. Utilizing the same method, of altering their teaching methods, that Freire employed so long ago. The theories of critical pedagogy and critical race theory inform the discipline of performative pedagogy and are at the foundation of the performance-based discussions, activities, and assignments created for my project giving credence to the preceding critical theories.

### **Pioneers of Performative Pedagogy**

Although Performance pedagogy differentiates itself from performance studies, it remains rooted in the latter, where the teacher is seen as the “actor” or “artist” (Pineau, 1994, pg. 4). Elyse Lamm Pineau points this out explaining that “As a colloquial expression, the performance metaphor is readily acknowledged by seasoned educators, who recognize that effective teaching often relies upon

‘theatrical’ techniques of rehearsal, scripting, improvisation, characterization, timing, stage presence, and critical reviews” (Pineau, 1994, pg. 4). Pineau, however, is quick to point out that “As a theoretical claim, however, it is highly problematic, if not overtly polemical to institutionalized assumptions about the purpose of education and one’s function as an educator” (Pineau, 1994, pg. 4). The concept of “performance” in culture is still seen as art, which alienates its positionality within academics. S. W. Reitman (1986) points out, “The majority of Americans, including most educators, believe that teaching is too functionally utilitarian an activity, hence too ‘important’ to be an art.” Pineau expresses concern of the label as an art only stating “As long as education remains ‘utilitarian’ and performance ‘entertainment,’ the claim that teaching is performance will evoke nothing beyond the facile acknowledgment that a certain theatricality can help hold the attention of drowsy undergraduates in early morning or late afternoon classes” (Pineau, 1994, pg. 5). An additional concern of Pineau is the problematic position of “teacher as actor/artist” in which “Performance is reduced to style, and further, to a particular style enthusiastic theatricality employed to energize one’s communication behaviors” (1994, pg. 6). Pineau talks about Timpson and Tobin’s *Teaching as Performing*, as exemplifying this concern when they emphasize the importance of exercises; such as physical and vocal warm-ups, emotional recall, and pantomime. The core goal was to show how the teacher can be an actor (Timpson & Tobin, 1982). She states the critical issue here being that “such studies isolate the performer from the performance context, privilege communicative interactions or

events, and position students as an amorphous and unreflective body who respond best to accelerated energy, in effect, a ‘song and dance’” (Pineau, 1994, pg. 6). The song and dance can distract from the learning material and sets up prohibitive barriers for the students to engage in their own efficacy. Students are turned into pantomimes of the teacher, restricting creativity and openness in the classroom. Pineau sees the body as playing a deeper role in the learning process. She focuses on the body, which she argues has been historically ignored by institutionalized education again due to the stigma that movement of the body is seen as important to a performance environment, but not a classroom, therefore the mind is over-prioritized in an academic setting. Pineau’s key point is that using one’s body performatively with the student navigating and not in response to a repetitive movement then becomes the cornerstone to gaining a clear definition of pedagogical performance. Pineau observes, “It is this dialectical process of doing and reflecting, experiencing and interpreting that distinguishes performance methodology from simply ‘acting out’” (Pineau, 1994, pg. 17). This explanation outlines the separation from performance as acting to performance as an instructive methodological approach, namely, through the understanding of the body and its active role in the classroom. This section outlines how performance pedagogy must include the body.

John T. Warren (1999), builds upon the foundation that Pineau laid, focusing on how the body in the classroom “performs as a site marked by political, ideological, and historical inscription in the classroom, yet also serves education as a highly-informed source of experiential knowledge that can,

through performative engagement, act as a canvas for creating alternative possibilities through bodily play” (pg. 257). Warren asserts that the student is more than an amorphous entity that follows the teacher’s lead. He argues that the body is always already constituted with politics, ideology and a historical imprint that needs to be considered and brought into “bodily play.” The classroom setting, then, should encourage this bodily play as opposed to stifling it. Warren adds to the initial concern: “The body is always already a political site in the classroom, yet many times the body is ignored both as a significant site of pedagogical attention and as a key for educational practice. By ignoring the body in the classroom, we fail to fully engage our students, artificially cutting the mind from the body” (Warren & Fassett, 1999, pg. 257). Warren further points out, “The mind/body dualism that renders the body subsidiary to the mind is displaced for a conceptualization of students and teachers as whole people-mind, body and spirit” (Warren & Fassett, 1999, pg. 262). An example of this can be seen through the oral interpretation of literature, which is “at the heart of performative pedagogy because the process of interpreting literature encourages the performance of the text” (Warren & Fassett, 2004, pg. 418). Therefore, performance pedagogy is dualistic in nature, bringing the mind and body together in the learning process.

bell hooks (1994) expands upon Warren’s idea by emphasizing that “It is impossible to enter any educational space without our bodies, yet continually we render our bodies functionally absent- as a site erased to focus on the cognitive, the mind” (p. 191). hooks proposes the solution of performative pedagogy as “an

engaged pedagogy that understands teachers and learners as whole human beings (p. 15). In the same fashion as McLaren, hooks (1994) argues that performance pedagogy is inherently dualistic. Therefore, performance pedagogy should be an engaged pedagogy between teachers and students. Both parties learn from the process, as well as bring knowledge to be shared and understood. This sets up the framework for all the activities, discussions, and assignments created for my project.

Warren, Pineau, hooks, and McLaren all put emphasis on the presence of the body. Utilizing this approach, the student and teacher become active and involved members in the classroom. Additionally, he/she/they bring with them, self and meaning that needs to be involved, incorporated, and infused into the classroom to learn the material. Performance pedagogy asks teachers to step away from the notion that the brain/mind is the only entity that has meaning or importance in the classroom with respect to learning. The enfleshed body and the mind can work together to create a more meaningful, a more profound pedagogical learning experience. Performance pedagogy, then, is utilized through the lens of critical foundations. Essentially, performance is not integrated into the classroom for performance's sake. One must have a clear goal in mind, and cater the activity or lesson plan to the particular student audience.

Today, performance pedagogy has various academic realms, such as anthropology, verbal artistry, cultural performance, sociology, interpersonal communication, the creation/enactment of gender and finally as both instructional

metaphor and pedagogical method. Ultimately, “performative pedagogy demands that students think about identity as performative to place the question of identity in the space of performance” (Warren & Fassett, 2004, pg. 427). It is here where the basis for performance pedagogy begins to shape and gain traction as an interdisciplinary study that has transcended beyond the theatrical perception and is attempting to make its case at the instructional table. To conceptualize the various methods in which performative pedagogy can be executed in the classroom, we will examine some established examples.

### **Examples of Implementing Performance Pedagogy**

This section investigates the current state of academia to locate examples of performance pedagogy being utilized today as a springboard for the project. The following articles and studies address how performance pedagogy has been incorporated in the classroom. First, will be performance pedagogy that challenges students to understand the plight of cultures and ethnicities other than their own, followed by a unique take on seeing performance pedagogy as a metaphor, and finally, a visual ethnography which has students observing life in a college setting. These examples together express a familiar pattern of how the use of the body incorporated into the curriculum makes for a more in-depth and more well-rounded learning experience.

To begin, Mia Perry and Carmen Medina in their desire to investigate the role of the body in performative pedagogy, specifically the student-participant body, decided to do a multi-part performance exercise in conjunction with a drama course at a university in Western Canada (Perry & Medina, 2011). In

order to illustrate their point, the drama professor created a drama exercise using the picture book "Selavi," by Youme, which is based on a true story about children made homeless through the ravages of war in Haiti during Duvalier's dictatorship. The primary goal was to create make-believe worlds that would emerge parallel to the text, working on encounters before, during, and after the reading of the book. During the exercise, a chair was placed at the front of the room stating that it represented "the problem" in the story. The students were then asked to improvise and take on the role of either an implicit or explicit character in the story- to physically position themselves in relation to the problem (Perry & Media, 2011). The students stated who they were verbally, how they related to the problem, and why they positioned themselves in that specific location. In one instance, a student turned the chair around so that its back was towards the class. He stood on top of the chair, crossed his arms turning his back away from the students and represented himself as the "politician." He described his reasoning for doing this as, "I am a politician. I'm above the problem because everyone's down below me and I'm sort of turning my back. I can see the problem, but I'm not really going to do anything about it" (Perry & Media, 2011, pg. 67). Perry and Medina observed this action as the student speaking physically and verbally for the embodied "of being in the world where physical status exists, where space has metaphorical and real implications, and bodies are inseparable from these transactions" (Perry & Media, 2011, pg. 68). The student demonstrated a rich dialogue of embodied interactions not only positioning himself as "the problem," but also as a student in relation to the class.



In that moment, the body generated a way of being in the world the student experiences relations and dynamics through his embodied self: inscribed and inscribing meaning (Perry & Media, 2011, pg. 68). The student, in choosing to represent the politician, and, in effect, himself in this space is an example of how performative pedagogy emphasizes the importance of the body and how the body is interpreted in this case showing a disparity between those in power and those not in power. A second student naming herself “North America,” went to a staircase in the back of the room and walked up halfway as to have her eyes avoiding eye contact with the class, thereby disrupting her line of sight, which metaphorically implied North America’s blindness (or turning a blind eye) to the problem. Here again, we see, the student constructing and presenting layers of embodied experience (Perry & Media, 2011). The goal in this exercise was to have students “engage their bodies in a negotiation of ideological and intellectual ideas, both for their own and of the other participating and performing students” and “related the partial moment to larger social performances that are not present (or at least not visible) in the immediate classroom world” (Perry & Media, 2011, pg.73). We see an emphasis on the duality of how the body is viewed in the classroom as well as in the “real world” outside of the classroom, which is not in a controlled environment. Bringing the body into the academic setting means bringing elements of that student’s world that can be challenged.

Performance pedagogy in this exercise exemplifies the uncomfortable, yet necessary action of bringing the body into the classroom space, and opening a wound of sociopolitical discomfort to help students understand different

viewpoints other than their own, and disrupting their status quo understanding of the world outside the classroom. The exercise stimulated discussions between the students, both those who performed and those who were watching, describing feelings of anger and guilt about not being able to help the problem as it was presented. Medina and Perry crystalize their goal of verbalizing the effectiveness of utilizing performance pedagogy in the classroom as a means of contextualizing and constructing performances:

These acts of contextualization relate to how we live in the world, and bodies are an essential part of this process. Therefore, an awareness of the body's roles in contextualizing in teaching and research could help us understand, not just in the mind, but in the whole, being, that is, a whole being, or a "learning self," that can experience empowerment, discomfort, victimization, guilt, etc. These embodied experiences of learning bring up tensions but also immense possibilities in understanding. (Perry & Media, 2011, pg. 73)

This project looks to contain an exercise similar to this within the purview of an Intercultural Communication course that will explore student's comfort/discomfort with their understanding of cultures and ideologies other than their own, by the use of their body within the classroom space, helping contextualize their view of the world. Mia and Perry argue that "the body, like any signifier, exists in relation to its environment: therefore, space matters. Acknowledging the role of space can help us open up our understanding of the body as "being-in-the-world"; in order to move to a fuller perspective on bodies and texts" (Perry & Media, 2011, pg. 74). The key to performance pedagogy is bridging the concepts the students gain inside classroom exercises like those of Medina and Perry, and linking those concepts to real-world situations, in effect creating a much deeper and more

profound understanding of self and society. This result is prevalent in the next example.

In a unique take on performative pedagogy, Chris McRae, a college professor, and bass guitar player, decided to talk about the process of learning and playing the bass as a metaphor: McRae's goal was to demonstrate how students understood music and, therefore, how they understood their embodied selves within the real world. McRae's personal goal was to use his experience as a musician to examine his own pedagogy. "For me, the bass serves as a metaphor and a heuristic for understanding a pedagogy in which the teacher performs, as both instructor and student, in a dynamic learning process" (McRae, 2004, pg. 78). A running theme within critical performative pedagogy is its ability to point out the dynamics between people, systems, and structures. McRae emphasizes the critical participation by the other musicians/students to "hold the music together" and as a teacher "the students and I carefully listen to each other and I try to listen for the various structures in place" (2004, pg. 81). Where the student sits in relation to the teacher, and how the students respond to the teacher and each other and finally the questions by the students and his response to them, are all important and necessary elements for McRae to analyze. McRae also teaches a public speaking class and as he puts it, "I deliberately make a groove that creates the opportunity for students to meet each other and experience speaking to the entire class in a low-pressure situation. "I ask the students to get out of their seats and introduce themselves. I encourage each student to enter into our discussion" (McRae, 2004, pg. 81). His goal of

continuing the theme of performative pedagogical strategies is to get the students to interact with each other, enabling them to learn more about one another and how they in mind and body, fit into the classroom setting. McRae notes the limitations when trying these strategies:

I draw attention to the institutional structures of the university, the structures of the course, and of the cultural structures and discourse that permeate the class itself. But I am also aware of the implications my metaphor has in terms of power. If playing the bass requires seeing and hearing in relational terms, then power is something to be recognized and negotiated. My initial move to lay down the groove has the power to exclude some students from the conversation, therefore, the teacher, like the bass player, must strive to be critical of how performance decisions may restrict or even silence some voices. (2004, pg. 82)

McRae's realization is important because it demonstrates that any pedagogical strategy one utilizes will result in some level of control enacted by the authority figure, which can unintentionally silence a section of the students. No approach is perfect, and McRae succinctly points out that flaw. He concedes that teaching is always a negotiation of power that one juggles to balance. McRae accepts this responsibility: "Teaching like a bass player means being accountable for the ways these systems are repeated because the repeated underlying structure always allows for limited possibilities" (2004. Pg. 83). Limitations notwithstanding, McRae's study identifies the connection and importance of students learning about human dynamics, structures, systems, how they interact with each other in class, and how those elements link to real-world scenarios. It is this link to real-world scenarios that students can translate out of the classroom into their own lives, and the pedagogical approach McRae's takes, I argue accomplishes that.

Performance pedagogy, like other pedagogical methods, works beyond its flaws, making meaningful strides in helping mitigate the feeling that the “other” has within the classroom setting. McRae, when reflecting on his pedagogical choices to increase inclusivity, incorporates certain activities that help put the student in a more participatory state of mind with the body. “For example, using improvisational speaking and performance activities, helps to make students comfortable with public speaking; it can also help to create a relational dynamic in the class that is dependent on trust, risk-taking, and listening” (McRae, 2004, pg. 83). McRae expresses his acceptance of its flaws but also sees the many positives this method brings, finally seeing performative pedagogy “as an approach to teaching that strives to enable possibilities for critical insight; embodied understanding, and cultural awareness” (McRae, 2004, pg. 84). These last three elements “critical insight, embodied understanding, and cultural awareness,” lie at the heart what performance pedagogy is attempting to prepare students for, which is to understand themselves and where they fit societally. This is key to the theory and its real-world applications.

Creativity is another integral element of this method as McRae observes, which begins to occur when students feel like they are engaged and being engaged in the classroom setting. In creating the exercises, lesson plans and tests for my project, we can look at McRae’s balanced approach on student creativity along with an open performance structure that still needs to be implemented into the larger performance pedagogy framework. The project will explicitly outline, for each assignment and activity, how both the student and

teacher engage in the creative space within the classroom. The next example explores the use of the visual as a means to achieving performance through photographs.

Craig Lee Engstrom conducted an exercise using performative pedagogy through visual ethnography. Engstrom states that “performative pedagogy calls on teachers and students to face each other in vulnerable and tense moments” (Engstrom, 2009, pg. 20). Engstrom believes that incorporating the art of photography as a performance strategy “allows students to reflect on their embodied experiences. In taking photographs, students become aware of how their bodies move through the institutional spaces of the university and how they are constituted as students” (Engstrom, 2009, pg. 20). Engstrom accomplished this by combining two projects that involved a three-year ethnography of college campus life with students taking pictures of their day-to-day activities, accompanied by journal captions, with the goal of gaining data on campus culture. He believed that “if this project generated new insights into how students picture their world, then it could potentially influence administrative and faculty decisions about college operations in proactive, rather than reactive ways.” Engstrom also predicted that the project would help him learn more about the students’ lives and to use their experience as the basis of classroom discussions (Engstrom, 2009, pg. 20). The potential benefit here was two-fold. First, possibly changing the status quo within the institution which would be a success in it of itself. Second, it could change the way in which students viewed themselves in the space of their own worldview. We again, thematically see the engagement

between student and teacher learning more about themselves and each other for purposes of application in and outside the classroom, a hallmark of performative pedagogy.

The main goal given to the students was to use their ethnographic eye and to take pictures of objects that they normally took for granted while focusing on “things” or important scenes that represent college life. The journals the students used while taking each photograph, allowed them to reflect on the rituals and practices that gave meaning to that particular object or scene photographed (Engstrom, 2009, pg. 21). In one of the discussions, a first-year student spoke about how he was surprised by the spring beauty on campus when taking a photograph of a bushel of pink, purple, and violet flowers. Something that could be seen as innocuous, produced meaning to the student. In this case, it was beauty. Photography, Engstrom recognizes “allows individuals to become aware of their bodies and to rethink mundane objects. What became obvious to students throughout this project, is how cultural artifacts are constituted as meaningful; everyday performances gave the objects meaning” (Engstrom, 2009, pg. 21). Engstrom also saw this process in various photographs by students taken of their apartment, home or dorm or activities in which they gave the term “home” too. One instance showed a photograph of students playing musical instruments in a residence hall with the caption reading “My friends and I bringing happiness to others who didn’t have money to travel somewhere for spring break.” Other students taking pictures of their dwellings associated the image as “representing freedom” or “a home away from home” or

“independence.” Most students associated home as a place of community where they felt themselves as a member of that community and a citizen of that town/city. This scenario demonstrates the similar theme in performance pedagogy of turning a metaphor into an embodied experience, in this case, the metaphor of home (Engstrom, 2009, pg. 24). A key moment in Engstrom’s study was when students presented him with pictures of broken areas of their homes such as holes in the wall to which students expressed their anger over the landlord not responding to have the issue fixed. “Students could collaborate using both theory and lived experience to come up with strategies for confronting these problems. Photographs can be used as the basis for initiating discussions and activities in a variety of courses” (Engstrom, 2009, pg. 25). Pineau finely summarizes this process as well:

[Performative Pedagogy] recognizes that educators and students engage not in the pursuit of truths, but in collaborative fictions- perpetually making and remaking world views and their tenuous positions within them. Educational poetics privileges multiple stories and multiple tellers as the narratives of human experience are shaped and shared by all participants in the performance community. Performative Pedagogy supplants information-dispensing with the negotiation and enactment of possible knowledge claims. (1994, pg. 17)

This connecting of students taking pictures, finding/creating meaning behind them, and then the educator, generating relevant questions around the course topic based off these images, exemplifies the power and impact of employing performative pedagogy in a classroom setting. Students are performing their experiences, therefore, learning about themselves, and how an exercise in the outside world, brought them a deeper perspective on the subject matter the



teacher was trying to get across. This presents a good example of an exercise that would be effective to utilize in a group activity presented in my project.

Through the studies and exercises discussed in this section, we see an overarching theme of performance pedagogy emphasizing the importance of the presence of mind and body in the classroom. Bringing forth the embodiment of a person's self, the imprint of their whole being into the classroom results in a deeper, richer more embodied learning experience that gives both the student and teacher a perspective on the subject matter that has multiple applications inside and outside of the classroom. The goal in using this method is to have students learn, retain and most importantly become fully aware of their bodies within the institutions of which they attend and how they are constituted as students. Once this is achieved, performance pedagogy demonstrates its ability to transform the classroom into a living, breathing entity that provides profound meaning making realities that students can utilize well after the bell has rung and the doors have closed. My project will draw inspiration from these exercises and studies acting as the springboard for developing new exercises, lessons, and testing that takes the student out of their perceived norms of a classroom experience, and thrown into the performative space while utilizing a solid, foundational approach to learning.

### **Active learning versus Performance Pedagogy**

It is important to note the similarities between performance pedagogy and active learning as they share many of the same techniques and strategies. Both methodologies strive to involve students in the learning process more directly

than in other methods. Bonwell & Eison (1991) say that active learning is "a method of learning in which students are actively or experientially involved in the learning process and where there are different levels of active learning, depending on student involvement." Performance pedagogy as well emphasizes the student's participation in the learning process with the goal of not being a standing passenger, but an active contributor as well as the teacher. Active learning and performance pedagogy engages students in doing things and thinking about the things they are doing. Acknowledging these similarities, this project's focus is specifically on performance pedagogy and its unique perspective of having students enacting and constituting meaning, relationships, and themselves in the classroom.

This section, of the literature review, established the past theories that informed performative pedagogy, the pioneers of the discipline as well as the similarities between active learning and performance pedagogy. Now that we understand performative pedagogy as a discipline and how it is applied, we can now focus on intercultural communication (ICC). ICC will be the course the activities, assignments, and discussions are created for in my project.

### **Intercultural Communication Course Overview**

Since this project is focusing on applying pedagogical performance to an intercultural communication class taught at the undergraduate college level, an understanding of how the class is being taught, currently, must be established. This section will also cover how intercultural communication became a field of study. Intercultural Communication (ICC) is taught in most schools as part of the

Communication Studies canon. At its most basic level, intercultural communication courses utilize curriculum to teach students how to communicate within and between cultures. California's Course Identification Numbering System provides descriptions for all courses approved to be taught at the community college and the California State University level. One of the "general course descriptions," for ICC, is as follows:

Introduction to intercultural communication in domestic and/or global context. Influence of cultures, languages, and social patterns on how members of different ethnic and cultural groups. Theory and knowledge of effective communication within and between cultures. Appreciation and comparison among diverse groups within the larger context of American culture.

In addition, to teaching students how groups of people are affected by culture, language, and social patterns, I believe, that ICC is the best option to focus the project upon because ICC's emphasis on the macro process of communication between and within cultures provides a space where narratives can be shared through performance. ICC, as we will learn in the next section, is open to the holistic learning style of performative pedagogy. To fully understand why I claim that ICC's curriculum is open to performative pedagogy, I will review the historical foundations and evolution of ICC. (Which will also inform all the materials I create for the project.) By the end of the next section the evolution of ICC curriculum and its attempts to create an open dialogue about racism, stereotypes, and cultural assumptions will be established.

## History of ICC

The creation of intercultural communication (ICC) began in the early 1950s among colleagues employed by the Foreign Service Institution (FSI). Namely, Edward T. Hall, a cultural anthropologist, and George Trager, a linguist, began to meet on a weekly basis to formulate training modules that taught U.S. diplomats how to communicate with the Japanese more effectively (Rogers, 2002, p.9). From these meetings, Hall and Trager wrote *The Analysis of Culture*, which laid out a 10x10 matrix for mapping out a culture through taxonomies. This matrix was expanded upon, by Hall, in his 1959 book *The Silent Language*. This expansion focused on language and modes of communication across cultures. Hall famously stated that “Culture is communication and communication is culture” (Hall, 1959, p. 186). The term “intercultural communication” was coined by Hall, and the FSI began to use the name for their trainings of foreign-service officers (FSO). In fact, “the basic course that Hall taught was a four-week orientation workshop for mid-career diplomats and technical assistance workers...about half of the course content was language instruction and the other half was intercultural communication” (Rogers, p. 10). This content, as Rogers explains, was taught through experiential learning, which Hall preferred over a lecture style. The origins of ICC, from a pedagogical standpoint, broke the normative methods of teaching. It is important to note that the ICC trainings were short-lived at the FSI. In 1955, they were stopped at the request of the State Department, who had grown suspicious of academia (Rogers, p. 13). These suspicions of academia were likely due to the time period in which the United

States was in the midst of McCarthyism, rampant with accusations and public hearings of supposed Communist sympathizers. Despite the termination of the ICC trainings at the FSI, ICC continued to evolve. Understanding this background helps explain the foundations of intercultural communication and the methods that are taught.

One of the biggest criticisms of Hall's approach to teach ICC was the emphasis on "explicating the differences that might result in misunderstandings in diplomatic relations (Cooks, 2001, p. 340). Demonstrating that the end goal of these first ICC courses was not to gain a deep understanding of culture, but as a means to an end for a specific goal in mind between foreign service officers. Cooks further criticizes Hall's method, "[he] situated cultural differences in behavioral terms (as measurable, observable, and predictable for the purposes of the dominant group) obviates the need for an analysis of power and of the situated nature of any interaction" (p. 340). In other words, this put the researcher or the observer in the position of expecting the foreigner to conform. Maintaining power positions does not yield many benefits between cultures, so ICC evolved out of necessity. Therefore, a more flexible, contextualized view began to take shape in the field of ICC.

When looking at all the disciplines that have influenced intercultural communication, social theory is at the cornerstone (Cook, 2001). Wendy Leeds-Hurwitz (1995) created a list of social theories that are linked to ICC: Coordinated management of meaning, postmodernism, cultural studies, critical theory, structuralism, poststructuralism, symbolic interactionism, dialogism, semiotics,

ethnography of speaking, social constructivism, and so forth. Scholars, such as Cook (2001), Leeds-Hurwitz (1995), Hall (1988), and more have insisted on social theory or outside theory as being an inextricable part of ICC. In other words, ICC is not solely dependent on communication theories. People communicate within the social world and communication is affected by the social world. ICC then needs to confront the power structures within the social world to navigate how to effectively communicate within and between cultures.

There are many scholars that began to call for a more critical approach to teach ICC, “through a power-based lens” (Haluanlani and Nakayama, 2010, p. 3). Teaching and researching ICC through a critical lens allows “issues of power, context, socio-economic relations and historical structural forces as constituting and shaping culture and intercultural communication encounters, relationships, and contexts” to be explored (p.2). ICC evolved from a micro focus to a macro focus. A conversation between two people from different backgrounds is defined and studied by the larger context that the conversation happened. Historically, ICC focused on how that conversation could effectively reach the end goal, the research was directed toward interpersonal relationships within intercultural contexts. However, modern ICC takes on a “power-based perspective that not only fills the void but also meets the demands of many scholars, instructors, and students who are intrigued with larger macro processes that inform intercultural relations” (p. 3). ICC’s emphasis on the macro process of communication between and within cultures is the reason why I chose ICC for this project. ICC,

as we will learn in the next section, is open to the holistic learning style of performative pedagogy.

### **Critical Intercultural Communication**

The previous section provided the chronology of how intercultural communication (ICC) evolved into the course that is taught currently from a critical standpoint. Moving from a more interpersonal, one versus one focus into a contextualized-macro discipline. The next stage, the current one, is often referred to as the “fifth moment.” Some scholars refer to it as critical intercultural communication, which is the term this project will utilize. This section will explore a current definition of ICC, current textbooks used for ICC, and the role of the teacher in a critical ICC classroom. This will illustrate what the prolific critical ICC scholar Guilherme (2003) stated, “Intercultural communication is never neutral; therefore, it needs critical pedagogy, which can deal with radical concerns and the abuse of power in intercultural context” (p. 5). Whether it is through Boal’s (1985), Engstrom’s (2009) or Guilherme’s strategies, a common thread of questioning or changing the status quo of institutions of power, exists. In using performative pedagogy in ICC, we begin to see these cohesive themes. One “abuse of power” that exists institutionally, white privilege, is one of the more rooted issues scholars are consistently attempting to tackle.

In critical ICC, scholars (Johnson & Bhatt, 2003; Rich & Cargile, 2004; Jeffrey, 2005; Lustig & Koester, 1998) agree that issues of whiteness need to be addressed in order to confront issues of racism effectively. Confronting racism is not easy due to its complex nature. Discussing and learning how to overcome

racism forces the teacher and the student to identify the structures of power both current and historical. Moreover, spiritual, intellectual, and emotional experiences as well as knowledge, need to be negotiated. Rebollo-Gil and Moras (2005) stated that “in classes where racism is challenged, the reaction of white students is always severe” (p. 383). Students may turn a deaf ear to the discussion because they do not want to confront their own white privilege. The teacher, as facilitator, needs to navigate through these high tensions as they inevitably present themselves. This experience may also be different, depending on the race of the teacher. A white teacher will navigate racial tensions differently than a black teacher. Johnson, Rich, and Cargile outline this experience by quoting other scholars in the field:

Fishman and McCarthy (2005) explain that white teachers often initiate critical dialogues about race with good intentions, but can become caught in the white privilege they seek to challenge or fail to provide historical contexts for individual responses to racism. Some educators seek “polite dialogue” or are unsure how to handle “emotionally charged and conflicting stories. Additionally, teachers cannot control how racism is expressed (Jeffrey, 2005) and feel anxiety about responding appropriately. (2008, p.114)

Critical ICC forces both white students and white teachers to challenge their perceptions on race and power structures. Clearly, there is not one universal, proven method to diminish racism in the classroom. What does exist, though, are various strategies and modules that have been shared among teachers and scholars. Most of these strategies position both the teacher and the student to take equal share in the learning process. In addition, these same strategies focus on social issues or existent disparities within and between cultures.



Learning and discussing these issues provides a much-needed platform for social justice to be learned and realized. The first step to utilizing critical pedagogy in an ICC course is to acknowledge the social power that exists within the classroom, the group, and the larger society. This provides a micro, as well as a macro understanding of how to identify, negotiate, and navigate through existing structures of power. Giroux (2006) echoes this notion in an interview:

Intercultural competencies must be connected to the central dynamics of power as a way of engaging differences and exclusions so as to understand their formations as part of a historical process of struggle and negotiation. In this instance, such competencies further more than understanding and awareness; they also serve as modes of critical understanding in which dialogue and interpretation are connected to modes of intervention in which cultural differences can be viewed as an asset rather than a threat to democracy. (Guilherme et al., Pp. 172-173)

Once dynamics of power are confronted through an acknowledgement of social and personal identities, a study on privilege and other subject matter within ICC begin. Miller and Fellows (2007, p. 57) argue that then the following can take place: examining privilege, defining ethnicity, addressing guilt, and processing lifestyle (p. 57). In their study of a critical ICC course, they found “many white students, when faced with overwhelming evidence regarding differences between their own experiences and those of students of color, begin to see they have unknowingly lived very different lives than some of their fellow students” (p. 57). The classes they studied utilized a variety of learning materials, that was multi-media based, and classroom activities to help students reach their own understanding of whiteness. Kanata and Martin (2007), for example, successfully used an online bulletin board to allow “learners to engage in intercultural

dialogues both synchronously and asynchronously” (Kanata & Martin, pg. 3). Their goal was to “facilitate one’s learning about ‘others’ in a more engaged, open, and accommodating manner, which goes beyond the traditional classroom” (p.3). But how do students carry on this knowledge in their lifestyles outside of the classroom? Miller and Fellows concluded their study with the following observation, “the need for guidance in strategizing an antiracist lifestyle arose repeatedly. [...] The question of what actions to take, remains notably unaddressed in much of whiteness pedagogy” (p. 61). Giroux wrote about a similar concern in 1997. He was concerned about the lack of scholarship on “how students might examine critically the construction of their own identities in order to rethink Whiteness as a discourse of both critique and possibility” (p. 315). More recent scholarship, produced by Chen and Simmons (2015), studied how white identities can be negotiated beyond the feeling of both guilt and fortune. They propose a “cycle of white consciousness to capture the ambivalent, contested, and turbulent processes of white identity development” (p. 155). This facilitates a way in which white students can feel as if they are part of an ethnic group. Learning to navigate white identities to overcome supremacy and racism is arguably the last step in a critical ICC course. This is evident because students who strongly identify with a nationality or race feel part of a group with traditions, practices, and beliefs. However, in ICC, which is the study of communication within and between cultures, how can white students feel as if they belong to a group without entrenching white supremacy? This balance is difficult and as such becomes the last part to understand ICC from a critical

perspective. Henceforth, this project will produce classroom lectures and activities that address whiteness and the sense of belonging to an ethnic culture. The main aspects in the classroom must be addressed to understand how performance-based learning can be executed. The following sub-sections will establish the role of the textbook and solidify to role of the teacher.

### ***Role of the Textbook***

The typical ICC course provides students with a syllabus, requires a textbook, and meets either face-to-face or online. For the purpose of this study, I will be focusing on face-to-face courses. The textbook can have a large influence on a student's understanding of the course content. Libby Miles argues, "textbooks are powerful tools that send messages (both intentional and unintentional about the nature of a globalized curriculum and a globalized workplace...they send messages not only about the content of courses but also about attitudes, values, and assumptions" (p. 181). This illustrates both the overt and the subversive curriculum within a text. As referenced by Burke previously, the text also creates a restrictive frame in which content is learned and processed. Do the current textbooks follow under this same criticism? The answer is complicated since there are so many textbooks. However, Danielle DeVoss, Julia Jasken, and Dawn Hayden conducted a study of the top fifteen textbooks (determined by sales data) that were used by college professors teaching ICC. The problematic patterns uncovered were:

They [the textbooks] assume an entirely US readership and subsequently marginalize international students' experiences, they construct intercultural communication situations as problems to be dealt with, and

they include linear and simple transmission models that do not effectively explain the importance of context in a communication situation. (2002, p. 71)

The textbooks are being written for the dominant culture within the United States. As pointed out by DeVoss, et al., this leads to further marginalization of minority and/or foreign students' learning. The textbook is not flexible to cater to the needs of a diverse group of students. Instead, they are still posing intercultural situations as one on one problems that need to be dealt with from an Amerocentric standpoint. Conversely, they also found positive trends across the textbooks. These positive trends included:

One positive trend was a move toward a stronger definition of culture and the identification of its complexities [...] Another trend was the inclusion of published articles from experts in intercultural communication. [These articles] highlight the differences between cultures in a way that abstract guidelines cannot. A third trend [they] observed was the inclusion of specific documents from particular cultures in context. (p. 74)

Their comprehensive study yielded good results to help scholars and teachers understand how far textbooks have come and the improvements still needed. The textbook provides most of the written content in a course, which we now understand has its disadvantages and advantages. However, the textbook is just a portion of the class teachers take on a significant role in the student's learning of the subject material.

### ***Role of the Teacher***

The teacher employs teaching techniques to foster an effective learning environment. These techniques vary from teacher to teacher. As an example,

teachers incorporating the “fifth moment” of critical intercultural communication rely on discussion-based teaching techniques (DeVoss et al., p. 74). They point out that, “one of the underlying assumptions of discussion-based activities is the belief in the value of student experiences” (p. 75). A good example of this can be demonstrated through the involvement of non-traditional students, who are typically older and have life experiences that they can share to be learned from. In addition, students can learn from each other to be open-minded and to no longer judge someone based on appearance. Not every student will be accepting of this style of learning because it forces individuals out of their comfort zone. In fact, they “may be particularly sensitive to discussion of race, ethnicity, or other cultural issues, and teachers at institutions in different parts of the country will face different concerns that complicate these discussions” (p. 74). These discussions force students to account for their own privilege and/or barriers. By discussing lived experiences consistently throughout a semester, students will be exposed to situations they were not privy to, providing a critical awareness of their world.

The teacher takes on significant responsibility to maintain an effective discussion. “In the discussion-based classroom, the role of the teacher shifts from expert, to discussion facilitator, and mentor” (DeVoss et al., p. 75). There is a natural power dynamic between student and teacher as the teacher is constantly changing roles throughout the discussion. Incorporating critical pedagogy in an ICC course asks the teacher to challenge performances and instantiations of whiteness and power. This includes their own power in the

classroom. Many scholars have produced ideas on how this can be done, effectively. Understanding the role of the teacher is critical for this project because the teacher ultimately implements performance pedagogy in the classroom.

### **Summary of Literature Review**

Pedagogical Performance scholars (Pineau, Warren, Conquergood, Fassett) all agree that this method of teaching moves meaning and significance to the body for both the teacher and the students in a classroom setting. This method of teaching asks the teachers to move away from the standards of textualism to embrace a more openly diverse pedagogy. Moreover, the interaction between teacher and student changes significantly once the dualism of mind and body is consistently engaged throughout the learning process. The research discussed here suggests that teachers maintain this dualism through class activities, homework assignments, and testing. It is a holistic approach not to be created intermittently when convenient. Essentially, the teacher moves beyond the standpoint of "lecturer." Pedagogical performance invites students to become just as involved in the learning process as the teacher in breaking down the barriers between teacher and students. The classroom course this proposal focuses upon is intercultural communication. The literature review outlined the history and the prominent way in which intercultural communication is currently being taught from a critical standpoint. All the scholarship in the literature review serves as the platform for the modules that will be created for this project.

## **Synopsis of Project**

As mentioned above, this project will be focused on applying the principles of performative pedagogy to an intercultural communication undergraduate course. The introduction and the literature review have explained the scholarship that serves as the foundation for the project. Specifically, the project will produce lesson plans, homework assignments, class activities, and tests in a clearly organized binder. All of which will utilize performance standards to engage both the teacher and students in the learning and teaching process. The project will consist of mainly original content accompanied by some content modified from its original source, i.e., Warren and Fassett's "Whiteness Workshop" from a conference workshop into a classroom activity.

My project will be divided in four units. The first will be activities, the second will be classroom discussions/lectures, the third will be homework assignments, and the fourth will be tests. Each unit will have several installments outlining various activities in detail. I have created a template for each installment for efficiency purposes. The template format is as follows (a sample template is attached to this proposal as an addendum): First, will be the name/title. Second, a paragraph stating the purpose of the content and the scholarship that informs the content. Third, the purpose(s) of the learning material will be outlined. Fourth, will be a time breakdown and a list of all materials needed to prep the content. Fifth, will be the explanation and breakdown of the activity, assignment, lecture, or test.

The various learning materials will be designed to have performance at the forefront while keeping the text in play but not as the centerpiece of the class. Acknowledging Burke's critique of the text and McRae's admission that there is no foolproof approach to teaching through a performance style without using some text, the textbook will still play a role in the lesson plans I create. The goal of these lessons/activities are to continuously incorporate the student's cerebral as well as physical selves into the curriculum itself. In other words, the key is to make sure that the students and the teacher are constantly engaging each other on both levels, which performative pedagogical scholars discussed in this proposal state, can enrich the students' learning experiences overall.

Although further research is required, a long-term use of this methodology could reveal students learning, engaging and applying their knowledge more profoundly when compared to standardized teaching methods. Future research could also look at the effectiveness of performance pedagogy being implemented in face to face online courses where the elements of a classroom exist (i.e. videos capturing each students' faces which every student can see on their screen as well as the teachers and a live time messaging system allowing students to "speak" to each other in text, asking questions and giving answers while a student or teacher is the primary speaker). However not the focus of this project, this concept, as well as many others, are likely to arise, moving this methodology into new and exciting directions.



The learning and teaching materials for my project will be presented in line with a standard 16-week college course along with what is typically covered in the textbook for an intercultural communication class.

## **Appendix A: Instructor's Resource Supplement**

for

**Intercultural Communication**  
Everyday Activities and Exam Sample

*First Edition*

**Alexander Paez**  
University of the Pacific

## Preface

### Introduction

The act of going to school with the goal of attaining an education is ingrained in our culture. However, much needs to be questioned and reconsidered within institutions of learning. Schools have operated from the standard usage of textualism using traditional teaching methods. Raymond Williams in his book, *Culture and Society*, challenges this concept by highlighting that students are “so driven on their reading that they fail to notice that there are other forms of skilled intelligent, creative activities” (1983, pg. 45). Williams critique speaks to the need of embracing a holistic pedagogical approach in the classroom. For that purpose, this resource supplement focuses on methods that can deconstruct traditional pedagogies by moving away from consequential teaching strategies that make the textbook the primary source of learning for students. To be clear, there is substantive value in textbooks and their place in the classroom. The focus of this resource supplement incorporates the textbook as a supplement, but with the elements of performance pedagogy informed by active learning as the methods utilized in the classroom.

R W Revans, an academic professor, administrator, and management consultant, first coined the term “Action Learning” which involved a process whereby the participant studied his own actions and experience in conjunction with others in small groups called action learning sets (Revans, 1981). Charles Bonwell in 1991, furthered the concept as it related to academics, stating “that in active learning, students participate when they are doing something besides

passively listening" (Weltman, p. 7). Active learning, therefore, is "a method of learning in which students are actively or experientially involved in the learning process and where there are different levels of active learning, depending on student involvement (Bonwell & Eison 1991). The result allows students to do meaningful learning activities and think about what they are doing instead of just performing recitation and repetition. Performance pedagogy, informed by the concepts of active learning, takes a similar approach with the addition of performative techniques.

Elyse Lamm Pineau and John T. Warren, performance scholars from the University of Illinois at Carbondale, have invested their academic careers in the study of "performance pedagogy." Pineau (1994) offers up a working definition:

[Performance Pedagogy is more than a philosophical orientation or a set of classroom practices. It is a location, a way of situating one's self in relation to students, to colleagues, and to the institutional policies and traditions under which we all labor. Performance studies scholars and practitioners locate themselves as embodied researchers: listening, observing, reflecting, theorizing, interpreting, and representing human communication through the medium of their own and other's experiencing their bodies. (p. 130)]

Incorporating the body as a site of performance highlights the backgrounds, differences, and similarities that both instructors and students bring to the classroom. Pineau, Warren, and performance scholars Dwight Conquergood, and Deanna Fassett, all agree that performance pedagogy alternatively focuses on the student and instructor as the driving forces behind learning the subject matter. Essentially, the teacher moves beyond the standpoint of "lecturer." This

approach helps the teacher in breaking down the barriers between themselves and their students.

The instructor's resource supplement draws from these concepts by presenting fifteen classroom exercises, twelve of which are originally designed and four that are modified from their original source content, incorporating in-class activities, homework assignments, and one exam. The result is a reconceptualized approach utilizing active learning strategies with elements of performance pedagogy for a full sixteen-week semester course in Intercultural Communication (ICC), taking a modern style to teaching for 2018. Traditionally today, lectures and the textbook are still at the forefront of the classroom, with exercises as secondary in importance. This supplement flips that pecking order without ignoring the importance of lectures and the text. To accomplish this, at the completion of each exercise, there is a post-exercise discussion which gives the teacher the opportunity to have the students take out their books, present a brief lecture, and a discussion over the relevant terms and theories covered in that day's exercise activity. Ultimately, the focus here is to have students actively engage each other and the instructor first and then engage in a more traditional approach afterward. Doing this firmly immerses the students in the subject matter on an active, performative and textual level.

### **Teacher's notes**

Throughout the supplement on the right margin and in the main text, we have highlighted what to expect during that section of the activity, as well as how that part of the activity engages with the theory explained in the rationale.

## **Icebreaker Exercise Diversity Bingo**

### **RATIONALE:**

A common tradition, on the first day of class, is to facilitate an ice-breaker activity to have the students mingle with one another and become more comfortable with their surroundings. Specifically, in an intercultural communication class, there is a valuable opportunity to have students engage each other while exchanging information about each other's cultures, backgrounds, and traditions which are typically not seen on the first day. In that spirit, this exercise is designed to immediately put the students in the "driver's seat" by encouraging them to ask and be asked questions about their background and identity. Informed by the concepts of performance pedagogy, we see the ideas of Warren and Fassett (1999) and Pineau (1994) who emphasize the use of the students own body in the classroom space as a means of constituting meaning, and through "performative engagement," can learn quickly about each person's cultural background through a simple yet effective Icebreaker exercise (p. 257). Numerous versions of the "Diversity Bingo" exercise exist in the intercultural communication field. The below draws elements from one of those versions (Collegesuccesses1, 2017).

### **SUMMARY OF EXERCISE:**

Give students a "bingo-style" card that has boxes like the traditional game of bingo but will have phrases instead of numbers. Examples of these phrases are statements like "Has lived in more than three countries" and "Born in the United States," etc. Direct students to engage with as many classmates as possible. To achieve this, each student can ask a total of two questions to each peer. When they find a peer that identifies with a box on the bingo card, that peer will initial the box. Each student will continue to meet their peers and ask questions, to achieve a bingo. The first three students to finish will receive prizes in the form of extra credit or another prize. The remaining students will also be rewarded minimal extra credit for participating. Once a student earns a bingo, they will show the instructor and establish they have completed the exercise. They will then return to the exercise and try to get more initials on the remaining boxes of

their card. The ice-breaker should end with about fifteen minutes remaining in class. This will allow for enough time to hold a post-exercise discussion.

After the exercise is completed, have students introduce themselves by name and describe what they learned about other students vice versa.

Ask them to explain after having done this exercise, what culture means to them and what they hope to learn from the class.

### **PURPOSES/OBJECTIVES:**

- To introduce the class socially using culture as the icebreaker.
- To highlight the importance of understanding what others cultural elements are and why it is important to understand them on the first day of class.
- To have the students orient their bodies within the classroom space using a performance style assignment related to understanding cultures of fellow classmates.

### **TIME NEEDED:** 35 Minutes

- 5 minutes - Explain the rules to the students.
- 15 minutes - Students play the Bingo game asking other students questions.
- 15 minutes - Students introduce themselves by name and explain what they learned culturally from the other students and how they define their culture.

### **MATERIALS NEEDED FOR INSTRUCTOR:**

- Bingo-style cards with multiple cultural phrases (See end of this chapter for an example)

### **PROCEDURE:**

- Create a bingo-style card with characteristic and cultural descriptions. I have created a bingo-style card as an example on the next page.
- Students have fifteen minutes to move around the classroom and ask students about their background and characteristics. [Students moving around the classroom supports Warrens concepts informed performance pedagogy physically in the sense that their bodies are moving around the class engaging with other students, and they are also bringing their metaphorical bodies into the space carrying with it their culture (who they are) into the classroom space and engaging those elements with the student and teacher (1999).]

- A student can ask another student no more than two questions. If no matching answers are given, the asking student must find a different student to ask.
- Give a declining scale of extra credit points or physical prizes (like a candy bar) to the first three students who complete the exercise. For the remaining class, do not stop until the fifteen minutes have concluded with the incentive that every student will receive some form of reward for the completion of the exercise (again, a smaller amount of extra credit or other smaller prize as a reward).
- See bingo card example following the teacher's note.

**Instructors note:** The cultural context utilizing the bingo card will help students understand elements of culture that they may not associate or identify with. This is accomplished when students see the bingo card and immediately recognize what items they do not associate with characteristically or culturally. Then, after the exercise, they have an opportunity to engage with other students who do associate with those elements and discuss those cultural and characteristic differences. The expectation is that the exercise will mitigate the student's tendencies to act or react poorly to certain cultural stereotyping.



## Bingo Card Sample

Review all the content on the grid below. Reflect on how you should meet your peers and ask them whether they identify with a particular box's description. If they do have them, write their initials in the box.

The first student to make a line all the way across vertically or horizontally, wins!

Has lived in more than three countries	Wears glasses	From a Middle Eastern country	Mixed ethnicity
From a Latin American Country	Has lived in more than three states	From a country, outside of the United States	Speaks more than two languages
From an Asian Country	Speaks more than one language	Has an interesting custom/cultural tradition (Explain said custom/tradition)	Each parent is from a different country
Born in the United States	Is an only child	Can cook a foreign dish (name of dish)	Knows an interesting fact about another culture (state said fact)
Member of a fraternity/sorority	Speaks more than two languages	Has visited another country	Can identify a common myth about their culture (name said myth)
Very tall	Has family from more than two countries	Has recently eaten at an "ethnic" restaurant	Asian heritage
English	White	Speaks more than one language	I am a vegetarian
Chinese	Shy	An Aunt	Has lived on a farm

## Cultural Ethnography

### **RATIONALE:**

Living in an individualistic society, such as the United States, it is essential for students to learn and understand how collectivist societies operate (“Individualist or Collectivist? How Culture Influences Behavior,” 2015). Students have an opportunity to understand collectivism more deeply through the following exercise, which focuses on analyzing a collectivist country/culture other than their own and performing that knowledge. They will also engage with the new information they gather by sharing that information with their peers and instructor. Engstrom (2009) emphasized in his use of performance pedagogy through a visual ethnography student assignment, how students who saw the mundane or ordinary, realized that, in fact, there was much more to the story (Engstrom, 2009, p. 20). The expectation is that students who research a country/culture that is collectivist, will see beyond their normalized selves and start to understand the differences between the two types. This is achieved through the analysis they conduct based on their observations of a collectivist culture.

### **SUMMARY OF EXERCISE:**

Students are directed to pick from a list of collectivist countries. The list can be found online through a search engine. One example is on psychology.wikia.com which is based on Hofstede’s cultural taxonomy (Psychology Wiki, 2017). They have one week to study that country/culture and its collectivist elements. The following week, they will present to the class the country they chose, how that country is collectivist and compare and contrast to the United States. Students are encouraged to utilize images, props, video, performing a skit with fellow classmates to show examples of that collectivist country or any other interactive tools to demonstrate their understanding. Next, they are directed to give an opinion on the elements of collectivism they liked/ disliked and why. Finally, they need to describe what changes, if any, they would make in their everyday lives that reflect collectivist behaviors.

(It is recommended that the instructor also pick a country and perform the same assignment after all the students have presented. This will allow the students to see the instructor engage with them at the same level.)

After all the of the students have presented, the instructor will facilitate a post-exercise discussion with the students where feelings

The process of the students going in front of the class to perform their understanding of a collectivist culture through the research they conduct via textbook or other written sources, is seen as “Performance pedagogy because the process of interpreting literature encourages the performance of the text” (Warren & Fassett, 2004, p. 418).

and thoughts about the exercise are discussed between the students and the instructor.

**PURPOSES/OBJECTIVES:**

- To help students see the similarities and differences between individualistic and collectivist cultures.
- To encourage students to try and utilize elements from collectivist cultures in their everyday lives.

**TIME NEEDED:** 60 Minutes

**MATERIALS NEEDED FOR INSTRUCTOR:**

- Marker and board to write questions and for the post-exercise discussion lecture.

## Cultural Family Poster

### **RATIONALE:**

In one's family different norms, beliefs, and social positions are developed, forming the core cultural belief system instilled in children during primary socialization, which then carries through to secondary socialization as an adult (Berger and Luckman, 1966). In a classroom setting, a unique opportunity exists to have both the instructor and student create a collage-style poster that visually represents their family's culture and heritage. The students in the classroom will have an opportunity to be exposed to the diverse cultural backgrounds of their peers. As Giroux (1984) states on the importance of seeing these differences as a positive: "Intercultural competencies must be connected to the central dynamics of power as a way of engaging differences and exclusions to understand their formation as part of a historical process of struggle and negotiation. In this instance, such competencies further more than understanding and awareness; they also serve as modes of critical understanding in which dialogue and interpretation are connected to modes of intervention in which cultural differences can be viewed as an asset rather than a threat to democracy" (Guilherme et al., p. 172-173). There is a rich value in understanding the similarities and differences of each person's belief and cultural systems. Based on this value, this exercise encourages students to interview family members to find out more about their cultural background including, but not limited to: expectations, stereotypes, beliefs, and family heritage. Being able to contextualize one's culture through family in the form of a class homework assignment and subsequent performance presentation, allows students to bring "who they are" in body and culture to the classroom which speaks to Warren (1999) and Pineau's (1994) theories of how the body is at play in understanding who we are (p. 257).

### **SUMMARY OF EXERCISE:**

Ask students to produce a creative collage style poster that visually reflects their family's culture. During the class session, explain that both the students and the instructor

Writing on the poster a list of cultural beliefs/ideas that the student/family adheres to, is an important element informed by Performance pedagogy as it draws from the students own culture, reflecting on their beliefs and ideologies and bringing them into the classroom rather than just reading about cultures from the textbook (Warren & Fassett, 1999; Pineau, 1994).

Students presenting their posters directly to each other, we see elements informed by Performance pedagogy through Warren and Fassett's concept of constituting meaning, through "performative engagement" where they are gaining more meaning of their culture through engaging in the classroom space with the other students and teacher (Warren & Fassett, 1999).

The instructor can also participate, which can help students relate to the instructor by finding cultural similarities or exposing them to something new and interesting.

will create a poster that is to be presented in class. Students will have two weeks to present the poster. The requirements are:

- Select a team name for your family which to be put on the poster
- Create/Select a logo or catchphrase that symbolizes your family culture (to go on the poster)
- Write on the poster a list of cultural beliefs/ideas that the student's family adheres to.
- Add any pictures, avatars, or other visual cues that represent the family's culture, stereotypes, expectations, beliefs, etc.
- Describe any elements of your family's culture that you firmly disagree with and why and disagree with and why.

On presentation day, to engage students more directly, ask them to form a circle [which will also serve an effective purpose during the discussion section].

Students will present each of their posters first by explaining why they made each creative choice and explain how doing this project helped them understand their family's culture better. After each presentation, students from the audience may ask questions about the presenting student's culture or heritage.

#### **PURPOSES/OBJECTIVES:**

- To have students present their family culture to the class.
- To help students identify elements of their culture that they agree and disagree with and how those elements compare with the other students in the class.
- To foster a discussion on various cultures through a question and answering session.

#### **TIME NEEDED:** Two class sessions

- 10 minutes - Explain the project to the students
- 15 minutes - Break out into groups of five to discuss what family culture means to them
- Presentation day
  - 5 minutes per presentation
  - 2 minutes post presentation Q & A.

#### **MATERIALS STUDENTS ARE REQUIRED TO OBTAIN THEMSELVES:**

- Poster board, pens, markers, glue, scissors and any other craft materials needed to complete the poster.

## Re-Grouping Individuals of Different Cultures

### **RATIONALE:**

The following classroom exercise utilizes the concepts of Warren (1999) and Pineau (1994) by having students experience the impact that culture has on a group through physical experience. Pineau (1994) emphasized that students need to use their body during the learning process and reflect upon their interpretation of what they learned from their performance. Likewise, Warren (1999) believes that “experiential knowledge can, through performative engagement, act as a canvas for creating alternative possibilities” (p. 257). The following active exercise has students demonstrate their experiences with gameplay throughout the activity and reflect upon their interpretation of the learning afterward. The result is to confront students with alternative cultures that possess rules and traditions that are foreign to them. This multi-cultural atom smashing if you will, can and should remove students out of their comfort zones regarding what they know about culture, encouraging them to question those differences so that they can have a broader framework of understanding cultures other than their own.

### **SUMMARY OF EXERCISE:**

Direct students to split up into equal size groups to play a card game. The card game is called “Deuces,” created for this exercise. The instructor will have enough copies of the rules sheet for each of the groups. (The students will assume that the rules are the same for each group. However, each group has a different set of rules.) There are two rules that each set of rules have in common:

- 1) Every five minutes the student sitting at the designated desk will move to a different group
- 2) No talking, speaking or conversing during the card game or between rounds.

### **PURPOSES/OBJECTIVES:**

- To demonstrate, behaviorally, the impact of different rule systems between groups of different cultures.
- To help students examine the variables that affect their decisions to accept foreign cultural rules/norms.
- To establish the importance of nonverbal communication between and within cultures.

Students will start to notice that players from the other groups are not playing by the same rules, which should confuse them and in some cases, frustrate them. Relay to the students after the exercise how these reactions are the same when exposed to a foreign culture.

**TIME NEEDED:** 45 Minutes

- 3 minutes - Create groups that are equal size (four to five students per group is recommended)
- 2 minutes - Pass out “Deuces” card game rules to each group (each rule sheet is different, the students will not know this, believing every group has same rules sheet)
- 5 minutes - Group members read the rules and hand back the rules sheet to the instructor
- 5 minutes - Each group plays a round of cards, per the rules.
- 5 minutes - Round 2 of cards are played with a “visiting” member from a different group
- 5 minutes - Round 3 of cards are played with a “visiting” member from a different group
- 5 minutes - Round 4 of cards are played with a “visiting” member from a different group (Skip this round if there are only three groups and a round 5 if there are five groups.
- 15 minutes - Reflect and post-exercise discussion.

Pay attention as the rounds continue: Students may want to speak up or tell you that there is something wrong with the rules and that it is not working. Remind them that the point of this exercise is not to speak or ask the instructor questions during the exercise and that if they have any concerns, they can bring them up at the end. These concerns should segue nicely into the post-exercise discussion portion where they should have an “aha” moment as you reveal the point of the exercise.

**MATERIALS NEEDED FOR INSTRUCTOR:**

- The varying rules sheets for each group.
- A bell or chime to signal the end of each round, so students know when to move.
- A deck of standard playing cards for each group.
- Small signs that state “Designated Member,” to be placed on one desk per group.

**PROCEDURE: GROUP ACTIVITY**

- Explain that students are placed into equal sized groups and that they will receive a set of rules for a card game.
  - Note: Do not explain the rules or take questions on the rules. They need to draw upon their understanding and interpretation.
- Have the class break into groups and move desks/seats to face one another.
- Once groups are established place the “Designated Member” sign randomly on one of the desks in each group.
- Pass out the rules sheet for each group and a deck of playing cards.

- Students will take some time to read and understand the rules. During this time, there should be no talking.
- Collect rules sheets from each group and have them begin their first round of cards.
- After three - five rounds of the game they will return to their original group.
  - Let them know they can now speak
- Post-exercise discussion
  - Give them five minutes to discuss amongst themselves, within their respective groups, about the experience.
  - Have each group report back to the class about their experiences.
- Have the students answer the following questions in their post-exercise discussion:
  - What are the different nonverbal symbols you encountered in dealing with groups who played differently?
  - What emotions did they feel trying to communicate their differences on how to play the game?
  - How did the competition feel during the counting of points?
  - What, if any, experience have you had that parallels this activity?

### **Rules Sheet A:**

- 1) You cannot talk to any students from your group or a different group.
- 2) At the end of each round, the student sitting at the designated desk will move to the group that is on the left-hand side of them. [There will be a sign that states "Designated Desk" on one desk in each group.]
- 3) The cards are already shuffled, but have someone cut the deck before the start of each round of card play.
- 4) Designate a dealer
- 5) Deal everyone in the group seven cards
- 6) Leave the rest of the cards in the middle of the group
- 7) Create sets of pairs with the cards in your hand.
  - a. Each pair should be laid in front of you for all group members to see
  - b. Aces are wild and may be used to match any card you have.
- 8) If you do not have any pairs to lay down, you must grab a single card from the pile
  - a. Give everyone a chance to lay down their pairs, then begin to grab from the pile.



- b. The student in designated desk will draw the first card, everyone else will follow going clockwise.
- 9) Each set of pairs is worth one point
- 10) At the end of the round count the points
- 11) Person with the most points wins

### Rules Sheet B:

- 1) You cannot talk to any students from your group or a different group.
- 2) At the end of each round, the student sitting at the designated desk will move to the group that is on the left-hand side of them. [There will be a sign that states "Designated Desk" on one desk in each group.]
- 3) Shuffle the cards at the start of each round
- 4) Designate a dealer
- 5) Do NOT cut the deck
- 6) Deal everyone in the group five cards
- 7) Leave the rest of the cards in the middle of the group
- 8) Pair up numbered cards with other numbered cards from the same suit. Pair up face cards with other face cards from the same suit (Aces count as face cards) from the cards in your hand.
  - a. Each suited pairing should be kept in your hand. Do NOT let anyone see your cards
  - b. At the end of the game, everyone will reveal their hand and count points.
- 9) Each player will grab two cards from the draw pile on their turn.
  - a. The person to the right-hand side of dealer should go first, followed by everyone else clockwise.
- 10) Each set of suited pairing is worth two points
- 11) At the end of the round show your cards and count up the points
- 12) Person with the most points wins

Students should be predictably vocal about how the game ends. As discussed before, jump right into the post-exercise discussion so that they can make the metaphorical connection immediately about their cultural differences and misunderstandings.

### Rules Sheet C:

- 1) You cannot talk to any students from your group or a different group.
- 2) At the end of each round, the student sitting at the designated desk will move to the group that is on the left-hand side of them. [There will be a sign that states "Designated Desk" on one desk in each group.]
- 3) Designate a dealer

- 4) Do NOT shuffle the cards
- 5) Do NOT cut the deck.
- 6) Deal everyone in the group eight cards
- 7) Leave the rest of the cards in the middle of the group
- 8) Create sets of sequential pairs (for example, Jack & Queen and 2 & 3 are both sets of a pair) from the cards in your hand. It does not matter which suit for the cards.
  - a. Each pair should be laid in front of you for all group members to see
  - b. Queens are wild and may be used to match any card you have.
- 9) If you do not have any pairs to lay down, you must grab a card from the draw pile
- 10) Each set of pairs is worth five points
- 11) At the end of the round count up the points
- 12) The person with the most points wins a prize that the instructor chooses.

## Culture Shock

### **RATIONALE:**

The term “culture shock” as defined by scholar Kalervo Oberg states that “Culture shock occurs when people interact with members of a very different culture and experience a loss of control. This happens when they cannot understand the behavior of the people from the other culture. Then they feel confused and develop both physical (e.g., asthma, headaches) and psychological (e.g., depression) symptoms (Oberg, 1960).” Warren and Fassett in their interpretation of how the body interplays within performance pedagogy, state that “the body is always already constituted with politics, ideology and a historical imprint that needs to be considered and brought into bodily play” (Warren & Fassett, 1999, p. 257). Informed by this lens, student’s cultural imprints are already constituted with behaviors (verbal and non-verbal), traditions, ideologies and ways of being, within their view of culture. These traits can be considered using bodily play in the form of recreating culture shock within the classroom.

### **SUMMARY OF EXERCISE:**

Posted on the “Teaching English to Speakers of Other Languages” (TESOL) organization website, this exercise was presented and initially designed for “English as a second language” (ESL) students from foreign countries coming into the United States to help them deal with their culture shock as they entered the country. Alexander Lowe, creator of the exercise, stated: “How, I wondered, could I get students talking to each other about culture shock in a way that leveled the playing field?” (Lowe, 2014). Lowe’s attempt proved successful in that his class led 40 minutes of active discussion. Lowe’s activity is included here in this supplement as it lends itself effectively to existing international students taking an ICC class as well as American students who may travel to foreign countries who experience culture shock as they visit locations outside of the United States.

First, show a clip from any media type that displays culture shock when visiting a new country in the world. After the clip, ask students to explain what about the new location from the video gave them a sense of culture shock and why.

(Culture shock example links below)

[25 Huge Culture Shocks That People Experience When Traveling](#)

<https://www.youtube.com/watch?v=gQPKhNbCd6g>

[Culture shock: What to expect from it](#)

[https://www.youtube.com/watch?v=D2mixQ\\_n\\_5E](https://www.youtube.com/watch?v=D2mixQ_n_5E)

### An American's Weirdest CULTURE SHOCKS in GERMANY ⚡ Get Germanized

<https://www.youtube.com/watch?v=lexNICFonfo>

For the activity portion, the students are put into groups of three or four students. Give each group a single sheet of paper, and ask them to spend 5-10 minutes writing as many individual words as they can that come to mind as they think about culture shock. (Not complete sentences, just single words). Encourage the students to free associate and see if they can come up with 20 words.

Then, ask each group to choose their single best word and write it on the board. With twenty to thirty students, this will average out to roughly five or six words written on the board (See procedure below for examples).

Then, ask all the students to get up out of their seats, approach someone, not in their group, and find out why he or she had chosen the word his or her group had written on the board. For example, students from Groups #1 and #3 needed to locate someone in Group #2 and find out why they had chosen the word "Spanish" to represent their sense of culture shock. Students in Group #2 had to interview students from Groups #1 and #3 to find out why they had chosen the words "lifestyle" and "attitude," respectively, as their "culture shock" words. (As stated, with larger numbers of students/groups, you need to coordinate multiple groups asking other groups. Below in the "Procedure" section is a quick guide explanation.)

The expectation is that students become engrossed in inquiring why certain students chose certain words.

A second round can then commence in which students write the second-best word from their list and again interview members from different groups.

After the activity, have an open discussion with the class about culture shock, its different stages and ask students how they feel about the topic now that they have gone through the exercise.

This portion of the exercise demonstrates various elements informed by performance pedagogy influenced by Warren and Fassett (1999) Conquergood (2002) Pineau (1994): 1) Students are utilizing "bodily play." 2) Students are incorporating their culture into the exercise instead of deriving their understanding directly from the textbook as the primary source of information 3) Students/Instructor are driving the learning experience in this activity. The students becoming engrossed in the other student's choices can lead to a fruitful conversation as to the purpose of the exercise in the post-discussion and how this learning can help outside of the classroom.

**PURPOSES/OBJECTIVES:**

- To demonstrate what culture shock is and how it can affect every student.
- To have students become actively engaged in other students/groups word selections on what culture shock means to them.
- To discuss how culture shock is defined academically and what the different stages of culture shock are.
- For students to have a stronger grasp of the realities of culture shock which will infuse better understanding and sympathy to fellow classmates who may be from other countries. Also, to assist them in preparation for experiencing culture shock when they travel to another country.

**TIME NEEDED:** 65 Minutes

- 5 minutes - Explain to students that they will see a video about culture shock and that there is an exercise to follow.
- 15 minutes - Allow the groups to pick up to 20 single words that describe culture shock.
- 2 minutes - Have someone from each group write the best word they have chosen to represent culture shock on the board.
- 15 minutes - Have the groups interview each other as to why they chose the word they did and how that relates to culture shock.
- 3 minutes - Have one student from each group write their second-best word on the board.
- 15 minutes - Repeat previous interview step.
- 10 minutes - Post-exercise discussion conversation about what students felt they had learned and how they can apply their knowledge when they travel outside of the United States in the future.

**Procedure:**

- Play video clip of a culture shock experience.
- Have students break into groups of three or four.
- Each group selects a word and writes it on the board (example below).
- The three words chosen below are not culture shock words. They represent samples of some terms students could use as their examples of culture shock. For example, "Lifestyle" could be how students visiting a new country experience culture shock because the lifestyle of locals is inherently different from their own. Second, traveling to a Spanish speaking country not knowing how to speak that language can also be an example of culture shock. Finally, the attitude of a community a student travels to in another country can present culture shock as well. Your students will expectedly arrive at similar or different culture shock topics that have affected them.

Sample terms:

Group #1

Group #2

Group #3

Lifestyle

Spanish

Attitude

- Groups interview other groups
- Repeat round 1 (now round 2)
- Groups interview other groups

**MATERIALS NEEDED FOR INSTRUCTOR:**

- Whiteboard and several markers for students to write on the board. No handouts are needed as all instructions can be given verbally and students can use their paper and pen to write down the words they choose. If there is no whiteboard or computer projection of any kind, utilize paper sheets and tape them to the front of the class and have students use pens or pencils.

## Direct-Indirect Communication

### **RATIONALE:**

Lustig and Koester in their textbook, *Intercultural Competence: Interpersonal Communication Across Cultures*, define their direct communication/style as “verbal messages that are explicit in revealing the speaker’s true intentions and desires (2013). They describe that indirect communication/style “will veil the speaker’s true wants and needs with ambiguous statements. Finally, they provide examples of certain cultures that identify with each form of communication, such as direct communication is typically associated with European Americans and indirect communication with African Americans, Koreans and the Japanese (Lustig & Koester, 2013). There is value in having students explore this element of communication since it occurs daily. More importantly for this purpose of the exercise, cultural differences can influence how people speak to each other. Therefore, it is important to understand what the differences between the two types of communication, and how to utilize them properly inside and outside of the classroom. Encouraging students to perform skits in front of the class that represents both types of communication, allows for a performative element that lets students to see, feel, and hear how they sound while speaking in these contrasting communication styles. This cognizance of self and body as it relates to how we communicate culturally speaks to Warren, Fassett and Pineau’s ideas of how incorporating the body into the classroom space where students because of this exercise, can reflect on their beliefs and ideologies on how they talk to others, thereby showcasing methods informed by performance pedagogy (Warren & Fassett, 1999; Pineau, 1994).

### **SUMMARY OF EXERCISE:**

The instructor is to give a brief definition of direct and indirect communication with examples of different cultures in the world and how which style of communication they utilize. The exercise is announced to the class. Give students a pre-written topic at the beginning of the exercise. Two students will go up, one at a time, and engage in the topic provided using both direct and indirect communication to converse based on the direction they are given. After all the students have performed their topic in class, give a lecture on the importance of recognizing direct/indirect communication and how to manage the way in which they communicate with members of other culture outside of the classroom.

### **PURPOSES/OBJECTIVES:**

- To give students a clear understanding through the exercise on the differences between direct and indirect communication.
- For to students to take what they have learned and apply it to future interactions with members of different cultures.

**TIME NEEDED:** 65 Minutes

- 5 minutes - Explain to the students the exercise, rules, etc.
- 45 minutes - Students, two by two, will go up to the front of the class. Each is given a topic prompt (tailored to cultural situations) written on a slip of paper (one slip for each student, identical in text). Some of the examples will be clear to the audience of the topic. Other topics will be explained by the instructor before they begin. The students will then have a conversation using either direct or indirect communication based on the slip of paper given to them. After each conversation occurs, the class will then try to guess which form was used. After the last two students have performed, you as the instructor will perform a conversation with a student.
- 15 minutes - Post-exercise discussion lecture on exercise with an emphasis on students reflecting on the importance of understanding the difference between both forms.

When it is your turn to be up front, this exercise can be viewed as a fun interaction with the students. You can choose to communicate indirectly using humor to get the class to laugh with you. Either way, your participation should make the students feel more comfortable. You may, for that purpose, want to go first to show the students that it is not something to fear. Interacting with the students as they engage with you supports Warren, Fassett and Pineau's concept informed by performance pedagogy with the teacher's direct body participation in the exercise (Warren & Fassett, 1999; Pineau, 1994).

**MATERIALS NEEDED FOR INSTRUCTOR:**

- Multiple duplicate slips of paper with culturally emphasized topics written on them (examples below)

Examples of topics to give students:

**Example #1**

Student one is given a slip of paper with the following statement written- "Both you and your classmate are to ask each other if you like surprise birthday parties. Your communication style is Direct Communication, and you hate surprise birthday parties. Based on the cultures discussed who use direct communication, how do you respond?"

Student two is given a slip of paper with the following statement written - "Both you and your classmate are to ask each other if you like surprise birthday parties. Your communication style is indirect Communication, and you hate surprise birthday parties. Based on the cultures discussed who use indirect communication, how do you respond?"



Example #2 (The instructor will explain the topic to the audience before the students begin)

Student one is given a slip of paper with the following statement written - "Both you and your classmate are to have a conversation about the big promotion and bonus you both received at your job. Your communication style is Direct Communication. Based on the cultures discussed who use Direct Communication, how do you respond?"

Student two is given a slip of paper with the following statement written - "Both you and your classmate are to have a conversation about the big promotion and bonus you both received at your job. Your communication style is Indirect Communication. Based on the cultures discussed who use Indirect Communication, how do you respond?"

## Gender Categorizing

### RATIONALE:

Intercultural communication forces students and the instructors to challenge their perceptions of race, power, and gender structures. There is not one universal, tried-and-true method to diminish racism or gender inequity in the classroom. What does exist, though, are various strategies and modules that have been shared among instructors and scholars. Most of these strategies position both the instructor and the student to take an equal share in the learning process. Also, these same strategies focus on social issues or existent disparities within and between cultures. Learning and discussing these issues provides a platform for social justice to be learned and realized. Fishman and McCarthy (2005) point out that, as an instructor, accomplishing this task is not always easy, especially if the instructor is white and male trying to have a dialogue with students of color. They explain that:

White instructors often initiate critical dialogues about race with good intentions, but can become caught in the white privilege they seek to challenge or fail to provide historical contexts for individual responses to racism. Some educators seek “polite dialogue” or are unsure how to handle emotionally charged and conflicting stories. Additionally, instructors cannot control how racism is expressed (Jeffrey, 2005) and feel anxiety about responding appropriately (2008, p.114).

This problem also occurs when the subject of gender equality arises. A step towards a more balanced pedagogical approach in an intercultural communication course is to acknowledge the social power that exists within the classroom, the group, and the larger society. This provides a micro, as well as a macro understanding of how to identify, negotiate, and navigate through existing structures of power as they relate to gender, societally. Additionally, the instructor must themselves engage in the activity so that the students will see his/her perspective and realize that the results they produce will very likely be

The rationale for this exercise is lengthy because this topic speaks at the heart of many of the issues faced today in the United States regarding gender inequity. By and large, students will most likely respond to this exercise with the most emotion due to the nature of the content. Be prepared for and sensitive to that outcome as you proceed with instructions.

similar to theirs. bell hooks (1994) speaks to the importance of both student and instructor being engaged and equally valued (regardless of gender) stating that this pedagogy is “an engaged pedagogy that understands instructors and learners as whole human beings” (p. 15). This shared experience can reduce communication apprehension, gender tensions, and hopefully allow students to engage openly with how they feel about gender inequities with the revelation that the professor sees what the students see in performing the same homework activity. Lustig and Koester, in their textbook, talk about social categorizing which features the way in which humans process information about others which is important to one’s understanding of intercultural competence (2013). One of the features is “humans simplify the processing and organizing of information from the environment by identifying certain characteristics as belonging to certain categories of persons and events” (Lustig & Koester, p. 136). These assumptions are often not accurate. When we apply this concept to both social and gendered categorization, we see the same assumptions being made. In the summary below, you will see five examples of gendered categorizing used in this exercise drawn from the concepts of Lustig and Koester.

### **SUMMARY OF EXERCISE:**

Students (and instructor) are required to create a journal for one week in which they are asked to record how many times they encounter the following items (1 & 2), or what was stated (3,4, & 5):

- 1) Hear the term “guys” in any format, both in person, media or another format.
- 2) Hear the statement, “I’m sorry” (apologizing for no reason. Record the number of times said by gender).
- 3) Using the term “He” when referencing a person/role whom they assume is a male (Doctor, etc.)
- 4) Compliments women give women, men/men, men/women, and women/men (These can be

The exercise asks that the instructor create a journal as well. This method follows the concept of Performance pedagogy very closely in that the instructor remains as engaged as his/her students. You can optionally not do the journal if you do not have the time and the exercise with the students will still work.

Here, we see in the exercise of students going outside of the classroom and engaging real-world occurrences, which is informed by Performance pedagogy techniques provided by Warren & Fassett in their “Whiteness workshop” stating “The workshop broke textualism down by relying on narratives and experiences instead of written work” (2004). Students, by observing actual occurrences, are relying on narratives and experiences instead of written work similarly.

compliments of any kind that are made from one human bring to another about them. This can include but are not limited to: complimenting appearance, accomplishments, objects owned by the person, statements about that person's actions or behaviors and so on.)

- 5) Comment on any other gender-specific instances not mentioned above that is of interest.

In the following week's class session, have students get into groups of three or four and discuss their results. After this, have one student from each group share with the class their results.

Have a post-exercise discussion about the results and what students learned about gender labeling that they did not realize before this exercise.

#### **PURPOSES/OBJECTIVES:**

- To demonstrate, behaviorally, the vast amount of gendered communication in everyday situations.
- To encourage students to be more cognizant of the type of language one uses going forward and creating a more gender-neutral environment.

**TIME NEEDED:** 2 class sessions totaling 85 Minutes

Exercise Instruction day

- 15 minutes - Explain exercise to students at the beginning of class.

Class discussion day

- 45 minutes - Have every student and professor reveal their findings by discussing them with the class for 1-2 minutes per contributor.
- 25 minutes - Post-discussion lecture on uses of gender communication and how students can be more aware of the gender language they use.

#### **MATERIALS NEEDED FOR INSTRUCTOR:**

- A paper or electronic journal for the students to keep track of each encounter.
- An example journal is below and can be shown as a reference to the students before their beginning of the journal exercise.

#### **Gender Categorizing journal sample**

For the week of (Insert week of assignment here)

Hear the term “guys” in any format, both in person, media or another format.

13 Times

Hear the statement “I’m sorry” (apologizing for no reason. Record the number of times said by gender).

8 Times - Women

1 Time- Men

Using the term “He” when referencing a person/role whom they assume is a male (Doctor, etc.)

4 Times (One was my brother who when I told him I went to the doctor, he asked me “And what did he say?” The doctor was female. Another was about a police officer referenced as a “he” although gender was never revealed. Third, was my mother assuming my teacher was male again using the term “he” when that teacher was female. Last, when I said I had gone somewhere with my friend, Chris, I was asked if he had fun. Chris is a female.)

Compliments women give women, men/men, men/women, and women/men (These can be compliments of any kind that are made from one human bring to another about them. This can include but are not limited to complimenting appearance, accomplishments, objects owned by the person, statements about that person’s actions or behaviors and so on.)

Male friends telling women they do not know that they “look hot.”

Wife being complimented by another woman for wearing a t-shirt that read “Smashing the Patriarchy is my cardio.”

A female telling her male friend that his graying hair made them look for sophisticated.

A male complimenting another male on the new muscle car they just purchased.

Comment on any other gender-specific instances not mentioned above that are of interest.

A female friend was helping put away boxes and a male friend told her to stop what she was doing because he thought she was lifting the box incorrectly and began to explain to her how it should be done properly by physically going

through the motions himself and then asking her to follow him. The women later said to me she felt like she was being “mansplained” a slang term for when males try to explain to women how certain actions or functions should be done when they can assert themselves adequately.

**TEACHERS NOTE:** The second day portion where students reveal how many times each comment on the list appeared, should act as an “Ah-ha!” moment about the frequency of these gender categorizing terms having been used. Inform the students, in an almost apologetically humorous, yet sincere tone, that since they now recognize the terms critically, they will hear them all the time and understand the profundity of their meaning from a completely different standpoint.

## Cultural Hot Seating

### **RATIONALE:**

The concept of “Hot Seating” comes from the world of theatre where an actor gets put on the ‘hot seat’ and is asked a series of questions that they must respond to in character. This exercise is utilized to help develop the actor’s connection to the character with the expectation of presenting a stronger performance on stage for the audience. Pineau (1994) states that there is a place for both performance and academics working together, “It is this dialectical process of doing and reflecting, experiencing and interpreting that distinguishes performance methodology from simply ‘acting out’” (p. 17). Performance pedagogy, which is rooted in stage performance, benefits seamlessly when this exercise is moved to the academic realm helping students identify the differences and similarities between culture and nationality using a hot seat hybrid concept. An opportunity then arises, giving the student a first-row seat in driving the learning process by studying a nationality and putting the other group members on the hot seat. This results in students learning more about themselves with respect to their nationality and cultural understanding. Again, this form of cultural edification will allow students to utilize what they learn from this exercise, outside of the classroom as well.

### **SUMMARY OF EXERCISE:**

Students are put into groups of four or five (depending on class size). Each group member is given a nationality assigned to them: such as Israel or Portugal (a nationality that they do not identify with normally). They have until the next class period to learn about their assigned nationality including, but not limited to the political structures, economy, social structures, popular national traditions, values, and/or beliefs.

On the day of the exercise, each group will section themselves off to separate corners of the room. One student will sit facing the other members. Those other members who are not on the “hot seat” will have three inutes to ask the single sitting student questions to figure out what nationality they are representing. The student, for

The hot seating technique is a fantastic way to get students to interact with each other as it will elicit reactions, laughs and buzzer-beating moments with its almost game show like timing quality. Feel free to utilize this technique with other topics as it fits nicely into almost any ICC subject.

Remind students it is ok to get a little vocal on this exercise. So, if they shout out the answer like a *Pictionary* game that is OK.

the purpose of being sensitive, does not need to “act” out that nationality, rather they can confirm in questions if the group of students is correct or not with their guesses. (i.e., a student will ask “Is it traditional for your nation to celebrate Christmas?” to which the student can respond “yes” because their nationality recognizes Christmas as a national holiday). After those three minutes, if the students have not guessed the correct nationality the student was assigned, they will then rotate one student out of the hot seat and start the process all over again with a new student facing the rest of the group. If the group guesses correctly in the time allotted, then they will also rotate to the next student. (Be sure not to assign duplicate cultures to each group).

After the exercise concludes, have a post-exercise discussion lecture asking students what came easier to them in the questions and answers, and what was more difficult to ascertain when on the hot seat. Ask students what they learned that they did not know before. With a 25-30 student population, you will be able to cover a significant amount of cultures that students will positively be exposed to.

#### **PURPOSES/OBJECTIVES:**

- To expose students to other nationalities.
- To demonstrate the difference between nationality, culture, and ethnicity.
- Encourages every student to learn about at least one nationality through research and through the ‘hot seat’ questioning activity.
- To have students walk away from the classroom with a better understanding of certain national traditions, political structures, and languages so that they may recognize, react and be more sensitive to them in the future.

#### **TIME NEEDED: 2 class sessions totaling 70 Minutes**

- Class session One - 10 minutes
  - 10 minutes - Explain to students the exercise and then assign a nationality to each student other than their own (this will need to be done in secret to the rest of the group so that they do not know which student represents which nationality.) Explain to the class that they will have until the next class period to find about as much about that nationality and its behaviors and traditions to be prepared to ask the rest of the group when they are on the hot seat.
- Class session Two - 60 minutes

This exercise, inherently and inevitably, confronts concepts of stereotyping. It is, therefore, expected that the subject content of students attempting to guess during this exercise, may garner a sensitive reaction. As the instructor, provide a clear disclaimer before the exercise of this potentiality and that not all exercises provide safe spacing. At the same time, make strategic attempts at selecting examples during the exercise that accomplish the point of the exercise without overtly inflaming certain insensitivities. [Some instructors practice safe space environments while others do not. It is your discretion as the instructor on how you want to present the examples.]



- 5 minutes - Reiterate the rules of the game to the class. Have each group go into their corner.
- 45 minutes - Begin exercise. After 5 minutes, yell “switch” to the class so that students can switch and begin the Q&A again and continue rotating until all the students have spoken. If a group guesses correct, then that switch will happen immediately.
- 10 minutes - Post-exercise discussion asking students what they learned about other nationalities that they had not seen before and how they plan to recognize and be sensitive to other cultures going forward.

**MATERIALS NEEDED FOR INSTRUCTOR:**

- Multiple slips of paper with different countries that are distributed to each student.
- Examples of varying nationalities that can be given to the students to help guide them in their research are Brazil, South Africa, New Zealand, Australia, England, Russia, India, Cambodia, and so on.

## Metaphors in culture

### **RATIONALE:**

Culture possesses multiple definitions around the world. To find middle ground with defining the word, metaphors have acted as a bridge in helping to define culture and its many pathways. Merriam Webster's Dictionary defines metaphor as “a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (Merriam-Webster, 2017). Dutch social psychologist, Geert Hofstede, of Hofstede's five-dimension model defines culture as “software of the mind” (Hofstede, 1997). Other terms such as “city map,” “melting pot,” “salad bowl,” and “organism” are all metaphors used by scholars to define culture (Understanding Culture Using Metaphors, 2017). Translating these concepts into a class exercise asks students to become creative and actively choose their definition of culture through a metaphor and share their reasoning. By doing this, the instructor can get a glimpse into the mind of the students own cultural senses allowing the student and the instructor to engage in discussion. “The body is always already a political site in the classroom, yet many times the body is ignored both as a significant site of pedagogical attention and as a key for educational practice” (Warren & Fassett, 1999, p. 257). Using Warren & Fassett's statement, one can argue that the student's body is already a cultural site in the classroom as well, which needs to be utilized.

### **SUMMARY OF EXERCISE:**

Give students a brief tutorial on the existence of metaphors as definitions for culture. Once students have been edified on the topic, direct them to select a metaphor that they create to represent American culture.

Put students into groups of four or five, in which they will explain the metaphor they created. Once each student has shared their metaphor with the group, the group will select what they see as the best metaphor of the group to be shared with the class at large.

To relate to the students, you can choose to select a metaphor as well. This gels well with the student/instructor engagement aspect of Performance pedagogy.

That selected student will present in front of the class and either show (if a digital image exists) and describe their metaphor and why that metaphor represents, in their view, American culture.

After all the selected students have presented in the front of the class, have a class discussion. The discussion is done through open-ended questions asked by the instructor to the students.

Sample questions:

- What did you learn about the metaphors that were presented?
- How effective or not effective were the metaphors used?
- Did the metaphors discussed help you better understand the representation of the culture you identify with?

#### **PURPOSES/OBJECTIVES:**

- To develop student's understanding of metaphors to define culture.
- To enable students to understand their culture more closely through the selection of a metaphor.
- To provide students an open forum to hear why other students selected their metaphors representing the same country. This process creates a meaningful learning opportunity for both the student and instructor to understand how culture is defined in the classroom individually.

#### **TIME NEEDED:** 60 Minutes

- 10 minutes - Explain to the students what metaphors in culture are. Give several examples and the scholars who coined them.
- 20 minutes - Have students get into groups and research and select a metaphor they think best represents American culture. Have students discuss with each other what metaphor they chose and why.
- 15 minutes - Have each group select one member with the best metaphor to discuss in front of the class.
- 15 minutes - Open discussion on what the students felt and learned seeing all the different metaphors created by the class and how this exercise better helped them understand defining culture in their purview.

## Non-Verbal Cues/Body Language

### **RATIONALE:**

In cultures, globally, there are numerous modes of communicating with one another. None may be more integral than non-verbal cues (communication) which can include physical appearance, paralanguage (vocal cues), facial expressions, gestures, haptics, space proxemics and body language, etc. (Littlejohn & Foss, 2011). This style of exercise is informed by performance pedagogy as it focuses on how the body communicates non-verbally in a classroom space. Perry and Medina in their performative exercise, asked students to act out the physical manifestation of one of the countries that responded or did not respond to the crisis in Haiti during Duvalier's dictatorship at the time [Duvalier was the President of Haiti from 1957 to 1971 in which approximately 30,000 to 60,000 Haitians were killed and many more exiled by his militia known as the Tonton Macoute (Haggerty, 1991).] The exercise demonstrated how students morphed their body into their interpretation of a country to communicate how the United States, for example, responded to Haiti during Duvalier's dictatorship (The United States largely ignored the atrocities in Haiti at the time; hence the student using non-verbal communication turning away from his classmates (The Haitian people) and avoided eye contact) before speaking a single word (Perry & Media, 2011, p. 68). That exercise had students driving their learning experience without the instructor in the driver's seat. This exercise also allows the student to be involved in the learning process by engaging one another directly and then as a group, observing and presenting their non-verbal cues as they speak to each other. The result is students walk away with a deeper understanding of how different cultures contain various non-verbal cues and how that can help them interpret those cues in the real-world. Elements of this exercise were obtained from culturewise.net. It is being used in this supplement as it integrates itself effectively with the concepts informed by performance pedagogy specifically with the use of performative body language described in the rationale (Culturewise, 2017).

It is recommended you show students some examples of non-verbal cues by sitting with a student in front of the class and presenting an example. This should help give them the idea they need when they do the exercise.

**SUMMARY OF EXERCISE:**

Students will have a one-on-one meeting with another random student in the class and speak for approximately 3-5 minutes each. The questions do not need to be predetermined, but a strong suggestion would be to write subject topics that students can choose from to help the timing of the exercise go more smoothly. They will then switch to at least two or three other students (time allowing) and repeat the process. The interaction needs to contain the observation by the student of the following elements:

1. Dress code
2. Greetings
3. Gestures and Personal Space
4. General Impression of the interaction

Give students a handout that contains these categories and a subset of items per category that explain the type of dress code they are using or the type of greeting they are using, etc.

After the class has completed their conversations, they will share with one another what differences and similarities to the verbal cues they observed. Students who displayed those cues will then explain why they chose those cues and how they think those cues relate to the culture they most identify with.

A post-exercise lecture will discuss the broader understanding of how different countries/cultures view certain non-verbal cues very differently (i.e., thumbs up, or nodding yes and no, etc.).

**PURPOSES/OBJECTIVES:**

- To develop student's ability to attend to non-verbal modes of communication.
- To enable students to speculate on the meaning/important elements of non-verbal cues/communication.
- To provide a set of tools to students so that they may understand how to recognize non-verbal cues.

This exercise asks students to observe identity performatively. Warren & Fassett speak to this stating "Performance pedagogy demands that students think about identity as performative to place the question of identity in the space of performance" (2004, p. 427).

Students, after the exercise, can openly discuss in detail what they learned and are taking away from the experience. This is your opportunity to explain to the class why this exercise is so important outside of the classroom as well as in it.

**TIME NEEDED:** 60 Minutes

- 5 minutes - Explain to the students the rules of the game
- 35 minutes - Students will interact with each other in speed meetings of 2 mins each
- 20 minutes - Cooldown lecture discussing broader concepts of non-verbal cues globally.

You can select whichever non-verbal cues work best for you. The goal is to give students options that are easy to identify and check mark quickly.

**Procedure:**

Hand out the below “Observing Non-verbal cues” sheet to each student.

**Observing Non-verbal Cues Handout**

[Add the following to the top of the handout.] “Closely observe how people dress, greet and interact with each other. While watching, please check the boxes that match your observations and reflect on what the individuals concerned are trying to communicate.”

Below is the list of each non-verbal cues. Checkmark next to the word when you observe it to the person you are talking too.

**Dress Code**

1. Casual
2. Uninformed
3. Colorful
4. Formal
5. Eccentric
6. Neutral

What is the student trying to communicate through their dress code?

**Greetings**

1. Collective greeting
2. Hugging
3. No Touching
4. Neutral face
5. No greeting
6. Handshaking

7. Smiling
8. Individual greeting
9. Emotion
10. Touching

What is the student trying to communicate through their greetings?

Gestures and personal space

1. Stand close
2. Keep their distance
3. Avoid physical contact
4. Good eye contact
5. Avoid eye contact

What is the student trying to communicate through their gestures and personal space?

General impression of the interaction

1. Formal
2. Hierarchal
3. Laid-Back
4. Informal
5. Organized

What are your overall impressions of the conversation?

Engage in a post-discussion about the similarities and differences the students experienced in their conversation/observations.

Complete the exercise with a brief lecture on global examples of non-verbal cues that will likely surprise students as to the differences.

### **MATERIALS NEEDED FOR INSTRUCTOR:**

- Non-verbal cue handout to give to all the students.
- A timer to announce to the class to switch students
- Brief projected or Prezi presentation on global non-verbal cues

## Sapir-Whorf

### **RATIONALE:**

The Sapir-Whorf hypothesis, based on the concepts of linguistic relativity and linguistic determinism, states that how we look at the world is largely determined by our thought processes and that the structure of a language determines a native speaker's perception and categorization of experience. Language is deeply rooted in culture; therefore, it is of importance to engage students in understanding how language can play a role in determining the ways in which we understand our worldview. Sapir-Whorf is generally taught in ICC courses to explain the importance of how language shapes how we think and the cultural component intertwined with it. California's Course Identification Numbering System (a statewide numbering system independent from the course numbers assigned by local California community colleges that offers course descriptions for students looking for classes that are transferable to four year institutions), states in one of its "general course descriptions" for an ICC course: "Introduction to intercultural communication in domestic and/or global contexts. Influence of *cultures*, *languages*, and social patterns on how members of groups relate among themselves and with members of different ethnic and cultural groups" (C-ID.net, 2017). From a performative pedagogical lens, Engstrom in his research demonstrated that through a visual ethnography project, students could change their worldview with the images they observed (Engstrom, 2009, p. 20). Looking at both ideas of exposing students to the impact of understanding how language creates our worldview and the culture that exists within its DNA, creates an opportunity to have students gain a deeper appreciation of the interrelatedness of the two elements. The goal is for students to realize the impact that language can have on others and other cultures who may share a different worldview of language (i.e., have uniquely different definition of words for the same object, person, place, etc.)

### **SUMMARY OF EXERCISE:**

[As an introduction to the concept, do not explain Sapir-Whorf hypothesis at the beginning of the activity.] First, show students an image of an object, a Somali pillow, for example, to the class and have the students attempt to guess what the object is. [A Somali pillow is made up of a wooden-like stool that props the head up, but to most students, it will likely look like something other than a

Students may run into confusion on finding an object that they want to use for the presentation; assist them as best as possible using existing examples.



pillow.] After several guesses, explain to the students that it is a pillow which should, in most cases, surprise them. At this point, explain Sapir-Whorf and how, based on our language and worldview, we may define objects differently than other cultures.

After discussing the theory, assign a homework assignment to students find an object that has multiple cultural meanings (i.e., like the Somali pillow). Emphasize to students that the more culturally diverse the image, the more interactive the questioning will be. During the next class session, each student will present the object that they have chosen and students will attempt to identify what the object is and its multiple meanings in different cultures. When the students guess correctly or incorrectly the type of object, the student will then give a two-minute explanation of the object and how it is viewed in different cultures.

Present a post-exercise discussion lecture on the Sapir-Whorf hypothesis and emphasize to the class the importance of linguistic relativism.

Have the students get pre-approval from you for their object to ensure that students do not select objects that may be inappropriate for the class.

As students go through the exercise of seeing objects and trying to attach their only understanding of said object, only to realize there are multiple meanings, we observe here Engstrom's concept of changing their worldview with the images they observed (Engstrom, 2009).

### **PURPOSES/OBJECTIVES:**

- To demonstrate how language creates our worldview.
- To help students understand why objects may have one meaning or use in one culture and an entirely different meaning in a different culture.
- To establish the importance of being cognizant of the difference between cultures how understanding cultures other than your own, will help you have a larger worldview (i.e., being more cultured).

### **TIME NEEDED:** 2 class sessions - Total of 120 Minutes

- Class Session One
  - 20 minutes - Display several images on the projector and have students guess the image. Explain what the objects are and how they are seen in different cultures.
  - 30 minutes - Explain Sapir-Whorf theory.
  - 10 minutes - Explain the exercise to students.
- Class Session Two
  - 45 minutes - Each student will present their image. Students will guess what the image is. Students will explain the object and its multiple interpretations in various cultures.

- 15 minutes - Post-exercise discussion lecture on what was learned and how to apply these concepts outside of the classroom.

### **MATERIALS NEEDED FOR INSTRUCTOR:**

- A digital image of the Somali pillow
- Digital image or actual objects as examples for the students when explaining the exercise. [The below are some sample ideas. Utilize whichever images/objects you feel as the instructor, work best for your class.]

### Image/object examples:

1. The metal cap on a soda can. Students may say it is used to flip up while adding pressure with your thumb to open the metal lid of the soda can. The main use of the hole in the cap is supposed to be turned towards the opening and a straw placed through the hole for easy drinking. Show an image supporting this.
2. A paperclip. Students may state it is for clipping papers together. Other known uses are a guitar pic, scraping dirt from under fingernails and other odd uses that have been figured out over time.
3. Coca-Cola. Students may claim it is a beverage. It can also clear off rust, clean eyeglasses, and loosen rusty bolts and nails. You can show video of this in action.
4. Chinese takeout containers are thought to just hold food when in fact they are designed to be flattened out and used as a plate. Show image.
5. A 3x5 inch round metal plate: Normally thought of as a plate to put something on. In certain African tribes, it is a piece of jewelry that is stretched around the bottom lips of a man or woman as a sign of status within the tribe. Show image of just the plate, and then an image of a women wearing the plate around her bottom lip.

## Why Culture is Important

### **RATIONALE:**

Understanding cultures other than one's own is an integral step in a student's ability to see its visible and less visible elements. Through the exercise of allowing students to pick from alternative definitions of cultures that they most identify with, they can form a more comprehensive understanding of culture as a framework of values, attitudes, and behaviors. Warren and Fassett talk about how "the body is always already constituted with politics, ideology and a historical imprint that needs to be considered and brought into bodily play" (Warren & Fassett, 1999, p. 257). Through components informed by performance pedagogy, students are given the opportunity to bring their belief systems, ideologies and selves into the classroom space and engage each other and the instructor on the differences of why culture is important to them. Elements of this exercise were obtained from Culturewise.net for use in this supplement (Culturewise, 2017). This exercise also has academic applications to help students understand why culture is important; therefore, it has been modified for an ICC class in this supplement.

### **SUMMARY OF EXERCISE:**

Show students five alternative definitions of culture on the whiteboard. Ask them to walk to the board and sign their names below one or two definitions that they personally feel that they identify with most.

After this, ask students to openly discuss their choices with the class explaining why they feel that they identify with their choices.

A post-exercise discussion should occur that focuses on the more visible and less visible elements of culture and why it is important to understand each type. A list is written on the board with elements of culture that are predominantly visible and list cultural elements that are typically invisible. The purpose is for students to recognize that many aspects of culture are not immediately visible to the receiver. Explain to students that applying this knowledge outside the classroom will assist in their sensitivity to other cultures that may be foreign and confusing to them at first, but with patience and understanding, one can come to understand different cultures and seeing the more invisible elements surface.

### **PURPOSES/OBJECTIVES:**

- To demonstrate how culture can be seen and defined in different ways.
- To help students select and describe the culture or cultures that they most closely identify with as a means of more in-depth understanding of self.
- To inform students on the visible and invisible elements of culture and how patience and understanding can lead to enlightenment for use and application outside of the classroom.

**TIME NEEDED:** 65 Minutes

- 5 minutes - Explain to the students what the list of five culture definitions are and what they need to write on the board.
- 45 minutes - Have each student discuss in an open forum discussion which definitions they chose and why.
- 15 minutes - Discussion about visible and invisible elements of culture and why it is important to know.

**Procedure:****Part I**

On the whiteboard, write down the following five alternative definitions of culture:

1. Objective visual artifacts such as rituals, superstitions, heroes, myths, symbols, and taboos.
2. Beliefs about identity and relationships, time and space, ways of thinking and learning, ways of working and organizing, and ways of communicating.
3. Ideals shared by group members to which strong emotions are attached.
4. The “right” and “wrong” ways of doing things. The rules people live by in practice.
5. Subjective behavioral orientations to do things in one way, rather than another. They are most noticeable in relationship styles, thinking and learning styles, organization and work styles and communication styles.

Have students walk to the whiteboard and write their name next to two definitions they identify with the most.

Each student is asked to explain why they chose the two definitions of culture.

**Part II**

On the board, write the word visible on one side and invisible on the other.

On the visible list write:

1. Language and non-verbal communication
2. Rituals and symbols

On the invisible list write:

1. Communication styles- Being that there are varying styles of communication culturally (Passive, Aggressive, Passive-Aggressive and Assertive), these styles may be invisible in how they are portrayed.
2. Beliefs about formality- What may be a formality to one person may be wholly more involved to another.

3. Beliefs about Hierarchy- Hierarchy differs greatly between various cultures. Some hierarchal behaviors may be invisible culturally.
4. Values- Same as those above. Values vary greatly culturally, therefore, some may be more invisible than others.
5. Listening styles- Cultures globally have differing listening styles that may be completely foreign to American Society.

**MATERIALS NEEDED FOR INSTRUCTOR:**

- Whiteboard and several markers for students to write on the board.

## Using Music to perform culture

### RATIONALE:

In Engstrom's study (2009), he utilized visual ethnography through student photography as the performance strategy which "allows students to reflect on their embodied experiences." His main goal was to have students take pictures of objects that seemed mundane but were later to have found meaning. "What became obvious to students throughout this project, is how cultural artifacts are constituted as meaningful; everyday performances gave the objects meaning" (Engstrom, p. 20). McRae (2011) emphasized having an "open performance" structure that enables students to engage and be engaged in the classroom and by having that door open, they tend to be more creative. Music as an object in society is intrinsically linked to culture and performance. Active learning and elements of performance pedagogy, therefore, lend themselves comfortably as a teaching strategy by exploring student's song choices and how those songs influence their understanding of their culture. Through this process, they can express their creativity, engage the class and receive feedback about their experiences, and find meaning in the words and music of a song.

### SUMMARY OF EXERCISE:

Students are expected to prepare their music based performance on their time. The performances will take place during class between one or two class days (depending on the roster size). The assignment will ask each student to select one song that they are very familiar with. They will then analyze the song with respect to how that song relates to their culture using both verbal explanations as well as visual cues which can include but are not limited to Posters, pictures, clothing items, video of the song itself, and any other creative elements that support the student's explanation. [The culture that the student chooses does not have to be limited to ethnic culture only. They can choose other types of culture that they may relate the song, too, such as dance culture, work culture, friend culture, etc.] Encourage students to get as

In Dwight Conquergood's (2002) explanation of the importance of music being passed down orally and not just in text, specifically, African American slaves brought to the United States; he states that history, lessons, and songs were orally passed on from generation to generation. Frederick Douglass urged people to stop reading about the condition of slaves and slavery and start "listening to and being touched by the protest performances of enslaved people," to truly learn. Conquergood understood that knowledge was located and not transcendent, that it must be engaged, not abstracted (2002, p. 152). In this performative exercise, we see the importance of how music is culture and its oral passing is just as viable or more so than text.

creative as possible and are given a time limit of five minutes. Emphasize to students that there is no “right way” to the project other than the fundamental goal of explaining how they relate to the song culturally. Show the class a sample using your own song choice and cultural impact (this will also add to the performative pedagogical aspect of the exercise since instructors are also a member of the classroom and bring their bodies into the space as well). Students are evaluated on the following components:

- 1) How well they can explain their cultural connection to the song.
- 2) Their use of creativity during the performance.
- 3) General requirements for speaking in front of the class (Eye contact, projection, vocal variety, etc.)

After each student completes their assignment, there is a question and answer session where both the instructor and student engage with the student on what they did. After the class has completed their assignment, a post-exercise discussion lecture on music and culture can be given covering topics like cultural appropriation of music and how music is an extension of culture itself.

#### **PURPOSES/OBJECTIVES:**

- To effectively link music to one’s culture by having the students explain their cultural meaning behind the song they chose.
- Become more comfortable with their bodies within the classroom space through the use of a performance style assignment.

**TIME NEEDED:** Two class sessions- Total of 90 Minutes

The week prior to the assignment, the instructor will show a sample performance as described above.

- 75 minutes - Students will perform in five-minute intervals followed by a Q&A session where their peers can ask questions.
- 15 minutes after all the presentations have concluded, have a post-exercise discussion lecture on music and culture in today’s society (or instructor’s preference as it relates to the exercise).

#### **MATERIALS NEEDED FOR INSTRUCTOR:**

- Students must submit the name or names of the song to the instructor prior to the exercise so in the event any songs have profanity, they can select the “radio friendly” version.
- Students must supply all of their own props, computers (if they are playing a video or the song) and any other items needed for their exercise.
- Below is an example then can be shown to the students.

Song: *The Walk of Life* (Lyrics below)

History: Written and performed in 1964 by the musical group “Trio America” from Medellin, Colombia, the song tells the story of the different stages of life from childhood through adulthood and the experience of having children. This song is written and sung in Spanish.

Cultural connection: Being half-Colombian from my mother's side, I grew up listening to this song during my entire childhood. My mother was deeply connected with the meaning of the lyrics as they spoke to the human experience of growing up. Going to Colombia as a child every summer for three months between the ages of six to thirteen, I recall hearing this song played at every holiday event and would watch the elders (Parents of all my cousins and my parents) looking lovingly at their children and begin to cry. I realized, later, this was due to the song's narrative, which explains the moment when one's children grow up, get married and leave the parents nest. It is profoundly emotional for parents as they realize that the nest is empty and they must now begin a stage of life “unknown” to them, as the song states in the last Stanza. In summary, this song is deeply rooted in my cultural connection to being of Latin American descent especially with the values that are known to be associated with the importance of family. Whenever I hear it, I think about Colombia, my family and reflect on the lyrics and how my life mirroring the song, has now made it further down each stanza. I realize that I too will likely have children one day and I will feel the same feelings of my parents with me when I left the house. I will, in turn, pass my culture to my future children by playing this song for them and explaining its cultural roots.

Lyrics- *The Walk of Life*

Hurry like the wind  
they are going,  
the days and the nights  
from childhood ...  
an angel gives us  
your cares,  
while they weave their hands  
A hope...

After the years arrive  
juveniles ...  
the games, the friends,  
the school...  
the soul already defines  
your profiles ...  
suddenly the heart  
start to cultivate



a dream...

And they sprout like a spring,  
the honey of the first love,  
the soul already wants to fly  
and fly after an illusion ...  
and we learn that the pain  
and the joy  
they are the essence  
permanent of life.

And then when we are two,  
in search of the same ideal,  
we look for a nest of love,  
shelter that is called home.  
And we started another stage of the road ...  
A man a woman,  
united with faith  
in a destination ...

The fruits of that love,  
that God blessed,  
they gladden the home with their presence,  
who you love more,  
but to the children,  
they are the prolongation  
of existence ...  
After all the efforts and efforts  
so that they never miss anything  
so that when they grow they reach far  
and can achieve that happiness  
so longed for ...

And then naturally  
life must continue  
the children want to marry  
and we have to admit  
and we start another stage of life  
a stage that "is no longer unknown"  
(El Camino de La Vida: Letra de la Cancion El Camino de la Vida de Hector  
Ocha, 2018)

[In terms of presentation, a picture of the "Trio America" band could be put up on the projector as well as the year it was released. Images of Colombia could then be shown while playing parts of the song. Since the song is sung in Spanish, the lyrics would be translated in English for the purpose of the exercise. Finally, the

translated text would explain how those lyrics and the song overall can influence an individual's culture.]

## What is Wrong with Stereotypes?

### **RATIONALE:**

Stereotyping remains prevalent in North American society. The most substantial issue with stereotypes or stereotyping a group is that the labels used are usually rooted in falsehoods, exaggerations, are racially charged and prejudicial. Ultimately, these labels say more about the individual who says them than the group being stereotyped. This topic provides fertile ground for students to engage each other in the classroom to discuss these stereotypes, why they happen, and how to mitigate their use outside of the classroom. From a performative standpoint, the following exercise serves as a good example of students, as Warren & Fassett (1999), Pineau (1994) have stated, bringing their physical and ideological selves into the classroom space, to engage their beliefs/ideologies/opinions, etc. to better understanding the subject matter. It is not uncommon for an instructor to present comments through a PowerPoint presentation, text, or writing on the board. Conquergood believed that using text solely limits the learning potential of students and that “knowledge was located and not transcendent, that it must be engaged, not abstracted” (2002, p. 152). This exercise attempts to eliminate some of those elements by having the students become more involved in the process and essentially becoming the presentation themselves.

### **SUMMARY OF EXERCISE:**

Give students several minutes to go to the front of the class, and write on the board stereotypes that either they have heard said, said themselves, or heard made about their culture. (The instructor should also write his or her stereotypes). Once all the labels have been written, direct students to go up to the board and circle what they perceive as positive stereotypes with one color marker and what they perceive as negative stereotypes using another different color marker. (An example of this would be “Asians are smart students” which could be viewed as aiding that group or detracting from it depending on a person’s viewpoint). There may be cases where a stereotype is circled by both. Once the circling has completed, engage students in discussing the choices they made on the board and further engage in why they think stereotyping exists and whether it serves a purpose in society or not. After this, emphasize to students that some valid generalizations, such as cultural

Of all the exercises in this supplement, this exercise has the largest chance at “feeling” offensive. Lay some ground rules on the statements the student puts up and explain to the class that to present the importance of this material, that there may be elements that might offend some students. Use your judgment as students begin to write on the board.

taxonomies, can be made about values, attitudes, and behaviors commonly held by a specific group of people. At this point, ask the students to go back up to the board and write what they think are examples of valid generalizations about certain groups and cultures to see if they still fit the definition of a negative stereotype.

Finish the exercise with a quick post-exercise discussion asking students what they felt and learned about stereotypes and what behaviors they may change going forward.

#### **PURPOSES/OBJECTIVES:**

- To help students be more cognizant of the language they use daily to help reduce the number of racial stereotyping that occurs.

#### **TIME NEEDED:** 55 Minutes

- 5 minutes - Explain the rules of the exercise and post-exercise de-brief to students.
- 35 minutes - Students write stereotypes and valid generalizations on the board.
- 15 minutes - Open discussion post-exercise discussion with the students about how they felt about the exercise and what they learned going forward in terms of changing their worldview

#### **MATERIALS NEEDED FOR INSTRUCTOR:**

- Markers and whiteboard to write questions and for the post-exercise discussion lecture.

Students engaging classmates as the instructor is informed by Warren & Fassett's (1999) concept of performance pedagogy as stated prior to engaging their beliefs/ideologies/opinions, etc. to better understanding the subject matter. Students revealing already constituted stereotypes and then realizing their conditioning on having used or believed those stereotypes, and finally walking away from the classroom with a deeper understanding of how to manage those beliefs, is the intended result.

## White Privilege

### RATIONALE:

When Warren and Fassett (2004) conducted their “Whiteness Workshop,” their intent was to engage students at various universities and conferences to postulate their opinions and beliefs regarding the existence of white privilege and further, how white privilege affected them. The approach was simple: pose questions such as “Do you think white privilege exists?” and “Does white privilege effect you?” then allow the students to organically discuss the topic, therefore, performing by bringing in their backgrounds, culture, and body metaphorically and physically into the conversation as it related to race and their understanding of privilege. As the study revealed, students realized that white privilege certainly exists and that it was systematic rather than individualistic. A meaningful “aha” moment had been obtained. Fassett concluded that “performance pedagogy, as a method and a theory of the body, can ask questions in a way that points to the structure and machinery of whiteness. It can put flesh to the concept of whiteness. It can point to whiteness’ perceived absence. It can name the norm. Performance pedagogy, in this way, can serve as a pedagogy of the oppressor- it can ask those in positions of power (via sex, race, class, or sexuality) to question their own embodied experiences by demanding that they encounter the other, through the mode of performance” (p. 429). The following classroom activity draws from the concepts of Warren and Fassett by posing the same questions to a classroom setting with the idea that students will discuss this topic with the hope of arriving at some of the same conclusions.

### SUMMARY OF EXERCISE:

Ask students to form a large circle in the class while standing (Students with disabilities can remain seated but part of the circle) throughout the exercise. The purpose of the students standing is to remove the feeling of safety behind their desks. This way, when students engage one another, they will stand facing each other, using the representation of their bodies (Warren & Fassett, 1999). Once in the circle, explain to the

Like the exercise on stereotypes, this topic may raise some eyebrows with certain students. Be mindful the way in which you ask students the initial discussion questions.

There will likely be a falsity by some students who may feel a certain way but not want to express it to the class. It is your treasure to find in enabling the class to be as open as possible.

The post-exercise discussion can be longer as the subject matter requires it. Remind students of the importance of acknowledging the existence of white privilege when they walk out the door.

students that they will be asked some questions and that they are to discuss those questions as thoroughly as possible. Keep in mind that some students will be apprehensive about answering honestly, so it is important to let them know that they are in a safe space where opinions of different types and beliefs are welcome in this setting and that it is OK to disagree with each other as to the responses given. [The following questions/directions are partly derived from the original workshop conducted by Warren & Fassett as well as questions created specifically for this supplement to further the exercise from its starting roots.]

- Ask a series of questions that are more generic about privilege such as: “Do you think that there are some people more fortunate than other people?” “Do you think some people have better opportunities than other people.” “Do you view opportunities as equal, meaning everyone can accomplish what he or she wants to do if he or she set his or her mind to it?” and “Has anyone here ever felt that they were not playing on an equal playing field when trying to get a job?”
- Allow students to discuss these questions to warm them up to the next step. After this, ask the main question which is “Do you think White Privilege exists, why or why not?” Allow the students who want to answer give their response and, then, have students start an open dialogue as to why they believe in their choice.
- Ask students the second question: Do you think White Privilege affects you in any way, why or why not? Have the students each express a story/scenario where they have either seen white privilege happen or experienced it themselves. (As opposed to question #1 where not every student is required to answer, it is important here in question #2, to try and have each student engage in the answer.)
- Remember as the instructor, also to answer BOTH questions so that you also participate in the activity which will help students becomes more comfortable in their openness.

This engagement with the instructor and student is consistent with Warren, Fassett and Conquergoods concept informed by performance pedagogy as both driving the learning experience and not relying on the textbook as the starting point (1999; 2002). After the two questions and discussions have occurred, have the students sit down and have de-brief on their answers and what realizations they may have had, discussing this topic. Finally, present small post-lecture about our consensus understanding of White Privilege to help students understand more fully the term and its current place in our society.

#### **PURPOSES/OBJECTIVES:**

- To reveal students current understanding of white privilege.

- To help students examine the reasoning behind their understanding of how white privilege affects them personally.
- For students to be more informed on the current academic understanding of white privilege and how elements of everyday life may be a form of privilege the students may not have understood before.

**TIME NEEDED:** 61 Minutes

- 1 minute - Have class stand in a circle without their desks.
- 2 minutes - Explain to the students that they will be asked two main questions and have a small post-exercise discussion lecture afterward.
- 2 minutes - Ask students question #1 and make all the students reply with a “yes” or “no” first.
- 15 minutes - Have the students engage in answering why they do or do not believe if white privilege exists.
- 1 minute - Ask students question #2
- 15 minutes - Have the students each engage in a story or scenario they have seen or experienced related to the question.
- 25 minutes - Have students sit back down and have a lecture/open discussion regarding our academic understanding of white privilege. Ask students questions and urge them to respond and add to the conversation as much as possible.

**MATERIALS NEEDED FOR INSTRUCTOR:**

- Marker and board to write questions and for the post-exercise discussion lecture.

## Student Exam

### RATIONALE:

In the activity of competitive speech and debate, otherwise known as forensics, one of the individual events students compete in is called “Extemporaneous Speaking.” Per the National Forensics Association website, Extemporaneous speaking is described below:

**PURPOSE:** A speech designed to motivate audience consideration of a significant argument related to a current domestic or international issue or event.

**DESCRIPTION:** Extemporaneous speeches are characterized by content that is directly and specifically topical [of immediate relevance, interest, or importance owing to its relation to current events], clearly stated and well-supported arguments, demonstration of a knowledge of current events, credible sources, timeliness, and vocal and nonverbal delivery choices that reflect the speech’s purpose

### RULES:

a. Students are to construct and deliver a five to seven-minute speech, after choosing from among three questions, with 30 minutes of preparation. For this exercise, each student will have 24 hours from the moment they are shown all three questions. The use of limited notes should be allowed (National Forensics Association, 2017). Students will be graded on speech categories such as organization, delivery, and language. Lastly, they will be graded on content specifically connected to the ICC textbook the class was assigned for the semester.

These techniques from the speech world fit very well in the world of performance pedagogy where a student is deeply and directly involved in the learning process that speaks to their beliefs, ideologies, and thoughts about a question they have chosen to answer. Additionally, as Warren & Fassett point out when talking about oral interpretation of literature, as being “at the heart of performance pedagogy because the process of interpreting literature encourages the performance of the text” (Warren & Fassett, 2004, p. 418). Here, the

Some students will become nervous at the idea of applying public speaking to an ICC class. It is your job to remind them of 1) The importance of being able to communicate effectively, 2) That they are still covering the subject matter, but just in a different way.

For students with large communication apprehension, explain to them that the presentation portion of the exam is the smallest in terms of points scored. The emphasis will be on the students’ knowledge of the textbook. Remind the class that they are allowed index/flash cards and a podium in front of them.



student is given the opportunity to present literature performatively in the form of evidentiary prose from the ICC textbook (the text). This approach also supports Conquergoods view about not relying solely on the text because it limits the learning potential of students who are bringing their ideologies; cultures, belief systems, and backgrounds into the classroom (2002). In that light, the combination of these concepts, create a unique opportunity to have students take what would be a standardized midterm in an intercultural communication class in the form of text, and make them present the same material in an innovative and alternative new way not typical for an ICC course.

### **SUMMARY OF EXERCISE:**

Each student is given a question (will mirror the competitive version and be three questions to choose from. These questions are pre-written by the professor). Once the students receive their set of questions via email, they have 24 hours to choose and prepare their extemporaneous speech to deliver in class. [They are required to reference, via in speech citations from the textbook, terms that are being utilized to answer that specific question.] So, for example, if the question the students selects is "What is a cultural ethnography and taxonomy and how do cultural ethnographies/taxonomies help society understand family dynamics in the United States? (Use examples from chapters seven or eight in your answer)," they will have 24 hours from the time they receive the email to research and create a five-minute speech that best answers that question drawing from the ICC textbook with examples and analysis. A minimum of three in-speech source citations is required. The student is free to cite sources other than the book if they choose as long as they cite the textbook in class once. The student is graded on accuracy of their answers, use of citations and references to the book and, finally, on their presentation (although not the focus of the exam but a smaller portion of points are allocated toward delivery, see rubric below). Students will receive feedback on the test ballot which will contain the rubric allowing the

### **Time Signals:**

Explain to the entire class that you will alert them to how much time they have left to speak by raising your hands/fingers with the number of minutes remaining. For example, for each minute that expires, flash your hands/fingers in the air, directly in the line of sight of the students until you can confirm they have seen your time signal. With 30 seconds remaining, raise your index finger and thumb in the shape of a "C" to alert the student they only have 30 seconds remaining. At 10 seconds, flash with both hands, and then count down on one hand from five down to one, and a closed fist for time being up.

I strongly suggest doing a test speech activity prior to the actual test, so students have an idea of how long five minutes is. Also, give a generic handout of extemporaneous speaking a month before the test, so they are aware of the process. Also, spend about 15-20 minutes' a few class sessions before the test explaining everything in detail.

instructor to score each speech immediately and move onto the next student. The speech does not need to be memorized, and the student can bring flashcards with them to remind them of what they are going to say. It is emphasized to the student that the focus is not primarily on their speech style, but more so on the content relating to what they have learned regarding intercultural communication.

The entire testing process should take two class sessions, approximately 125 minutes for a 25-student population. (If more students are present then the second class should accommodate the rest based on a thirty-student class with 150 minutes of total class time.)

**TIME NEEDED:** Two class sessions totaling 75 Minutes

- 24 hours- Amount of time each student receives after being given three question options to research, prepare and deliver their speech.
- 75 minutes - Students speak in five-minute intervals (repeat for both class sessions)

**MATERIALS NEEDED FOR INSTRUCTOR:**

- Extemporaneous questions organized in sets of three for each student on their roster. [Sample questions are shown below. Concepts are taken from topics generally covered in an ICC textbook.]
- Rubric to grade the speech on. [Rubric is on the last page below.] Point values are determined by the instructor for their specific institutional requirements.

**Procedure:**

1. Students are pre-assigned to a “speaking day.” The method to choose the speaking days can be determined by the instructor.
2. Students are called to the front of the class, and either use the podium to place their selected material or stand without a podium holding their index cards or half sheets.
3. Students have up to five minutes to present their speech. Time signals are given by the instructor indicating how much time is remaining for the student before their time is up.

Sample questions

1. What are some of the factors that have combined to create a greater need for effective intercultural communication in today’s world?

2. What are some of the global challenges that we face today? How can the study of intercultural and international communication help us address global challenges?
3. Why is individualism/collectivism considered a core cultural value dimension? (Use several examples from different countries/cultures to help support your answer)
4. What are the limitations of cultural value frameworks for the study of intercultural communication?
5. How might the differing worldviews of diverse cultures present challenges for intercultural communication?
6. How have other fields influenced the development of the interpretive approach to studying intercultural communication?
7. What assumptions underlie the critical approach to the study of intercultural communication?
8. In what ways is this approach to studying intercultural communication more challenging than the other approaches?
9. What is the relationship between language and thought? How does language reveal the values and beliefs of cultures?
10. The cultural norms for making and sustaining eye contact are not universal. Discuss some of the differences among cultural norms and the cultural values to which the differences are related.

Grading Rubric on the following page

- The rubric is based on a typical public speaking class assignment. The “content” section has been modified to incorporate requirements for the student to complete based on the readings from the required textbook and any additional sources outside of the textbook that supports their answer.
- Lustig and Koester’s ICC book was used for this sample.

Final Exam Rubric						
	Poor (N/A)	Fair (N/A)	Satisfactory (N/A)	Good (N/A)	Excellent (N/A)	
Organization	<p>Poor</p> <p>Is missing at least two of the following: introduction, body, conclusion.</p>	<p>Fair</p> <p>Is missing an introduction, body, or conclusion.</p>	<p>Satisfactory</p> <p>Has an introduction, body, and conclusion, but the boundaries between them are unclear.</p>	<p>Good</p> <p>Has a clear delineation between introduction, body, and conclusion.</p>	<p>Excellent</p> <p>Introduction, body, and conclusion are very clear. The flow and transitions between the sections is smooth and enhances the audience understanding.</p>	
Delivery	<p>Poor</p> <p>Student did not make eye contact with the audience, had lot of extra movement, slouched, held hands behind back, etc...</p>	<p>Fair</p> <p>Student slumped over podium or leaned on table, had lots of unnecessary movement, etc...</p> <p>Eye contact with the audience was very limited.</p>	<p>Satisfactory</p> <p>Student spent the majority of the speech with feet planted, natural gestures, and adequate eye contact, but there were noticeable periods where these were lacking.</p>	<p>Good</p> <p>Student had good posture and use of gestures. Student maintained good eye contact with the audience during the speech.</p> <p>Delivery was mostly extemporaneous.</p>	<p>Excellent</p> <p>Student integrated posture, gestures, and other nonverbal behaviors so that they completed and enhanced the speech.</p> <p>Delivery was wholly extemporaneous.</p>	
Language	<p>Poor</p> <p>Stumbling, lost places, and similar issues detracted from the quality of the speech.</p>	<p>Fair</p> <p>Student spoke without vocal variety and/or with difficulty keeping an appropriate rate of speech.</p>	<p>Satisfactory</p> <p>Student spoke with only occasional stumbling or lost places and used some vocal variety.</p>	<p>Good</p> <p>Student spoke clearly and articulately with consistent use of vocal variety.</p>	<p>Excellent</p> <p>Meets criteria for good, while incorporating creative use of language such as metaphors, similes, analogies, etc.</p>	
Content	<p>Poor</p> <p>Did not include any clear examples from the textbook. Student demonstrates that they did not do the required research to answer the question.</p>	<p>Fair</p> <p>Mentions the reading without providing any meaningful analysis or reasoning behind the question.</p>	<p>Satisfactory</p> <p>Mentions the Lustig &amp; Koester reading and ICC with at least two examples from the textbook or other sources. Presents light links and analysis to the topics. More analysis was needed but not present.</p>	<p>Good</p> <p>Demonstrates good knowledge of the Lustig &amp; Koester reading and ICC as related to the question through the use of some examples from the textbook or other sources. Discusses each section with sufficient significance. Makes effective links with each topic. Explanations and insights have less analysis but are present.</p>	<p>Excellent</p> <p>Demonstrates a clear &amp; studied knowledge of the Lustig &amp; Koester reading and ICC as related to the question using examples from the textbook or other sources. Discusses each section with clear significance. Makes clear links with each topic. Offers explanations and insights.</p>	

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